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THE SANSKRIT POEMS OF MAYŪRA

COLUMBIA UNIVERSITY INDO-IRANIAN SERIES

EDITED BY

A. V. WILLIAMS JACKSON

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THE SANSKRIT POEMS
OF
MAYŪRA

EDITED
WITH A TRANSLATION AND NOTES AND AN INTRODUCTION
TOGETHER WITH THE TEXT AND TRANSLATION
OF
BĀNA'S CANDĪSATAKA

BY
GEORGE PAYN QUACKENBOS, A.M., PH.D.
INSTRUCTOR IN LATIN IN THE COLLEGE OF THE CITY OF NEW YORK



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TO

M. C. Q.

PREFATORY NOTE

It gives me sincere pleasure to include in the Columbia University Indo-Iranian Series, as its ninth volume, this presentation of the works of *Mayūra*, a Sanskrit poet of the seventh century, together with a supposedly rival poem by his contemporary *Bāṇa*. The volume represents years of labor on the part of my friend and pupil Dr. Quackenbos, and I commend it to the consideration of students of Sanskrit literature as a distinct contribution to our knowledge of a special variety of Hindu poetry.

A. V. WILLIAMS JACKSON.

PREFACE

It is now more than a decade since this volume was begun under the inspiration and guidance of my friend and teacher, Professor A. V. Williams Jackson. My original plan was to make available for students of Sanskrit an English translation of the *Sūryasātaka* of Mayūra, but as the work progressed the plan was gradually extended. The finished work includes a translation of all of Mayūra's writings, so far as they are known, a translation of Bāṇa's *Candīsātaka*, alleged to be a rival poem to the *Sūryasātaka*, and a collection of all the available material throwing light on the life of Mayūra.

Soon after beginning my task I discovered that the *Sūryasātaka* had already been translated into Italian by Dr. Carlo Bernheimer (Livorno, 1905), but a search of the records failed, and still fails, to reveal the existence of any English translation before the one here given. Of the *Candīsātaka* of Bāṇa, and of some of the stanzas under Mayūra's name in the various Sanskrit anthologies, I believe it can be said that they are here for the first time presented in a modern European tongue. Mayūra's *Mayūrāṣṭaka*, which was first edited by the present writer from a Tübingen manuscript and published by him, with English translation, in the *Journal of the American Oriental Society* for 1911 (vol. 31, p. 343-354), is here reprinted with some slight changes.

The Sanskrit text of all the works translated in the volume is given in transliteration, for my plan to have the printing done in Oxford, with *devanāgarī* characters for the Sanskrit passages, was abandoned when war broke out in 1914. In the transliterated portions of the work, wherever the final vowel of any word is of the same quality as the initial vowel of the next word, the final vowel is marked long whether it happens to be so or not, and the initial vowel is elided. Elision of an initial short vowel is denoted by a single quotation mark, and elision of an initial long vowel by

double quotation marks. For example, *na alam* is printed in the transliterated text as *nā 'lam*, *dhātāni iddham* as *dhātānt' ddham*, *lilayā adhah* as *lilayā 'dhah*, *pūṣṇā ātmasama* as *pūṣṇā 'tmasama*, etc.

In the preparation of this volume I have been fortunate in having the advice and assistance of several friends and scholars, and it is a pleasure to record here, publicly, my thanks and my gratitude. My work would have been sadly incomplete but for the courtesy of Professor Richard Garbe and Dr. William Geiger of Tübingen University, who most kindly forwarded to Professor Jackson for my use the Tübingen manuscript of the *Mayūrāṣṭaka*. I am also debtor to Professor Leroy Barret for some criticisms of my transliteration of the *śāradā* text of the *Mayūrāṣṭaka* manuscript; to Professor Mario E. Cosenza, who verified the translation I made, for comparative purposes, of Bernheimer's Italian rendering of the *Sūryaśataka*; and to Mr. F. W. Thomas, librarian of the India Office Library, for information regarding the authorship of the *Āryāmuktāmālā*, and for his kindness in sending to Professor Jackson for my study and perusal the Basāk edition of the text of the *Sūryaśataka*. I gratefully recall, too, many pleasant hours spent with Dr. Louis H. Gray, who helped me with suggestion and criticism in several parts of the volume, but especially in the editing of the *Mayūrāṣṭaka*.

To my friends and fellow-workers in Indo-Iranian subjects, Dr. Charles J. Ogden and Dr. George C. O. Haas, there is due a very large measure of thanks. To Dr. Ogden for a most painstaking critical reading of the proof, for the verification of numerous references, and for many invaluable suggestions, criticisms and corrections; to Dr. Haas for a critical reading of the proof in its entirety and for placing freely at my disposal, during the preparation of my rather intricate manuscript for the press, his wide knowledge of things editorial.

My greatest debt, one that cannot be paid, is that I owe to Professor A. V. Williams Jackson, for many years guide, counselor and friend. During the long period that I have passed under his tutelage, and especially while I have been engaged upon

the present volume, his interest in the progress of my work has been untiring. Page by page, and stanza by stanza, he has reviewed the work with me. No details have been too small to gain his notice, no problems too trifling to enlist his help. He has always been patient, always encouraging. His advice and suggestion have always been freely mine even during his busiest times. Never could a pupil have had a better *guru*, and if it is true, as of course it is, that the *guru* is reflected in the work of his pupil, then whatever is good in this volume is his.

G. PAYN QUACKENBOS

November, 1916

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- Sāhityadarpaṇa of Viśvanātha Kavirāja. Ed. Jīvānanda Vidyāsāgara, Calcutta, 1895.
- Subhāṣitaratnabhāṇḍāgāra, a modern anthology. Compiled by K. P. Parab, 3d ed., Bombay, 1891.
- Subhāṣitāvali of Vallabhadeva. Ed. Peter Peterson, Bombay, 1886.
- Sūryaśataka of Mayūra. For the five editions used in the preparation of this volume see Introduction, pages 83 and 103–105.
- Harivamśa. Ed. Vināyakarāya, Bombay, 1891.
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- Hitopadeśa. Ed. Goḍabole and Parab, 3d ed., Bombay, 1890.

LIST OF ABBREVIATIONS AND SYMBOLS

A	= Alamkārasarvasva.
Abth.	= (<i>Abtheilung</i>), section, division.
ad loc.	= (<i>ad locum</i>), in the passage cited.
Altind. Gr.	= Altindische Grammatik, by J. Wackernagel, parts 1 and 2, Göttingen, 1896, 1905.
Anm.	= (<i>Anmerkung</i>), note.
B	= Basāk's text of the Sūryāśataka, Calcutta, 1874 (in the <i>Variae Lectiones</i> of the Sūryāśataka). = Bühler's text of the Caṇḍīśataka, IA, 1.111–115 (in the <i>Variae Lectiones</i> of the Caṇḍīśataka).
Bd.	= (<i>Band</i>), volume.
cap.	= (<i>caput</i>), chapter.
cat.	= catalogue.
Cat. Cat.	= Catalogus Catalogorum, by Theodor Aufrecht, 3 vols., Leipzig, 1891–1903.
CII	= Corpus Inscriptionum Indicarum.
cpd.	= compound.
d. i.	= (<i>das ist</i>), that is.
ed.	= edition, edited by.
EI	= Epigraphia Indica.
fl.	= (<i>floruit</i>), flourished.
fol.	= folio.
frag.	= fragment.
H	= Haeberlin's edition of the Sūryāśataka.
HS	= (<i>Handschrift</i>), manuscript.
HSS	= (<i>Handschriften</i>), manuscripts.
IA	= Indian Antiquary.
idg.	= (<i>indogermanisch</i>), Indo-Germanic.
introd.	= introduction.
Introd.	= the Introduction of this volume.
J	= Jīvānanda's edition of the Sūryāśataka.

- JAOS = Journal of the American Oriental Society.
 JASB = Journal of the Asiatic Society of Bengal.
 JBRAS = Journal of the Bombay Branch of the Royal Asiatic Society.
 JCRAS = Journal of the Ceylon Branch of the Royal Asiatic Society.
 JRAS = Journal of the Royal Asiatic Society.
 K = footnotes in the Kāvyamālā editions of the Sūryaśataka and Caṇḍīśataka.
 loc. cit. = (*loco citato*), in the passage previously cited.
 Mbh. = Mahābhārata.
 MS = manuscript.
 MSS = manuscripts.
 n. = note.
 OB = Orientalische Bibliographie.
 op. cit. = (*opus citatum*), the work previously cited.
 pl. = plate.
 pref. = preface.
 pub. = published.
 PWB = Sanskrit-Wörterbuch, by Böhtlingk and Roth, in 7 vols., St. Petersburg, 1855–1875.
 pwb = Sanskrit-Wörterbuch in kürzerer Fassung, by Otto Böhtlingk, 7 vols., St. Petersburg, 1879–1889.
 RV = Rig Veda.
 S = Subhāṣitāvali, p. 233–234, in the *Variae Lectiones*.
 S. = (*Seite*), page.
 sec. = section.
 seq. = (*sequentia*), the following.
 Sér. = (*Série*), series.
 Sitzungsbs. = Sitzungsberichte.
 Skt. = Sanskrit.
 st. = stanza.
 Subhāṣ. = Subhāṣitāvali.
 s. v. = (*sub verbo*), under the word.
 Tom. = (*Tome*), volume.
 tr. = translation of, translated by.

transl.	= translation.
v.	= verse.
V	= Vidyodaya edition of the Sūryaśataka.
Vikr.	= Vikrama (era).
V. L.	= (<i>variae lectiones</i>), variant readings.
ZDMG	= Zeitschrift der Deutschen Morgenländischen Gesellschaft.

(a), (b), (c), (d) These symbols indicate the *pādas*, in order, of the four-line stanzas of the Sūryaśataka, Cāṇḍīśataka, etc.

<>, «», «» These angle-brackets indicate paronomasia; for explanation of their use see page 91.

GENERAL INTRODUCTION
CONCERNING THE SANSKRIT POET MAYŪRA

GENERAL INTRODUCTION

CONCERNING THE SANSKRIT POET MAYŪRA

FOREWORD

In the following pages I have sought to collect, as completely as possible, the scattered references that throw light on the life and history of the Sanskrit poet Mayūra. A part of the ground has already been covered in a preliminary way by M. L. Ettinghausen, who gives a fairly full account of our poet in his monograph on the reign of Harṣavardhana,¹ although I have been able to supplement and correct his work in some details. In addition to this, both Bühler and Peterson have recorded most valuable and recondite data concerning Mayūra, so that it is but fair to say that without the groundwork of their researches, even the meager account here presented of this interesting author would have been impossible.

THE DATE OF MAYŪRA

It may be regarded as fairly certain that Mayūra flourished in the first half of the seventh century. This conclusion rests on a double basis. In the first place, there is a bit of contemporary evidence in the shape of a statement by Bāṇa, the well-known writer of the seventh century, to the effect that Mayūraka was his friend. It must be acknowledged, however, that the identification of this Mayūraka with our poet has been called in question. In the second place, persistent tradition, beginning in the ninth and tenth centuries, insists on making Mayūra a contemporary of Bāṇa, and a protégé of King Harṣa, who reigned 606-647 A.D. In fact, in the case of written records subsequent to 900 A.D., any verse or anecdote that men-

¹ M. L. Ettinghausen, *Harṣa Vardhana, empereur et poète*, p. 124-128, Louvain, 1906.

tions Mayūra, and does not also include the name of Bāṇa, is a *rara avis*, so far as I have been able to find.

The contemporary evidence, to which reference has just been made, is as follows. In Bāṇa's *Harṣacarita*¹ (ed. Führer), the author, when enumerating the friends of his youth, includes a certain *jānguliko Māyūrakah*, which is rendered by Cowell and Thomas in their translation of the *Harṣacarita* as 'a snake-doctor Mayūraka.' The commentary of Śaṅkara, in the Führer edition of the *Harṣacarita*, and also in that of Parab and Vaze, gives as the gloss of *jāngulika* the word *gāruḍika*, 'dealer in antidotes.' Max Müller,² Peterson³ and Dutt⁴ have accepted this statement of Bāṇa as a reference to the poet Mayūra. Bühler, however, denies such identification, for he says:⁵ 'Der von Bāṇa selbst als ein Jugendfreund genannte Schlangengiftbeschwörer (*jāngulika*) Mayūraka (*Harṣacarita*, p. 95, Kas. Ausg.) wird schwerlich mit dem Dichter identifizirt werden können.'⁶

Unless there is some reason why a *jāngulika* could not become a poet—and Bühler gives none—I am inclined not to agree with his conclusion, but to side rather with Müller and Peterson, and to believe that the 'dealer in antidotes,' or 'snake-doctor,' was our poet.⁷ Besides I believe that this view is strengthened by a

¹ Edited by A. A. Führer, Bombay, 1909—see p. 67; Parab and Vaze, Bombay, 1892, p. 47. Cf. translation by Cowell and Thomas, cap. I, p. 33, Cambridge, 1897.

² F. Max Müller, *India: What Can It Teach Us?*, p. 329, London, 1883.

³ Peter Peterson, *The Subhāshitāvali of Vallabhadeva*, introd., p. 86, Bombay, 1886.

⁴ R. C. Dutt, *A History of Civilisation in Ancient India*, vol. 3, p. 448, Calcutta, 1890.

⁵ G. Bühler, *Die indischen Inschriften und das Alter der indischen Kunstsprache*, printed in *Sitzungsberichte der Philosophisch-Historischen Classe der kaiserlichen Akademie der Wissenschaften*, vol. 122, part II, p. 14, footnote, Wien, 1890.

⁶ Some years earlier, however, Bühler identified the Mayūraka of the *Harṣacarita* with the poet Mayūra; cf. Bühler, *On the Chāṇḍikāsātaka of Bāṇabhaṭṭa*, in *IA*, vol. I (1872), p. III.

⁷ Many great poets have been men of humble origin and limited means of education. Plautus was a miller and an actor's servant; Shakespeare held horses; Kālidāsa may have been a slave.

stanza of Rājaśekhara¹ to which I would direct attention, because it appears to me to contain an allusion to the early vocation of Mayūra, and represents him as still able to administer antidotes, figuratively speaking, even after he had become a poet. The stanza, a *śloka*, reads:—

*darpaṇi kavibhujaṅgānāṁ gatā śravaṇagocaram
viṣavidyeva māyūrī māyūrī vān nikṛntati²*

'The voice of Mayūra, when it reaches the range of hearing, destroys the
< conceit > of poets,
As Mayūra's knowledge of poison destroys the < pride > of snakes.'³

The second proof that warrants the placing of Mayūra in the seventh century—the fact that his name is so often and so persistently coupled with that of Bāna—will become very apparent as the various quotations in which their names occur are given in the course of the discussion.

¹ The stanza in question is quoted by Prof. Peter Peterson from the *Sūktimuktāvali*, where it is ascribed to the pen of Rājaśekhara; cf. Peterson's article, *On the Sūktimuktāvali of Jalhaṇa, a new Sanskrit Anthology*, in *JBRAS*, vol. 17, part 1, p. 57-71. Peterson there states (p. 68) that this Rājaśekhara flourished at the beginning of the tenth century. He must therefore be the dramatist Rājaśekhara, whose date is fixed in the tenth century by the latest researchers (cf. Konow and Lanman, *Karpūra-māṇjari*, p. 179, Cambridge, Mass., 1901). Besides, the date of Jalhaṇa's *Sūktimuktāvali* (approximately 1247 A.D., according to Mabel Duff, *Chronology of India*, p. 192, Westminster, 1899) would prevent the ascription of this verse to the younger Rājaśekhara, who flourished about 1348-1349 A.D. (cf. Duff, *Chronology*, p. 223, and M. Krishnamacharya, *A History of the Classical Sanskrit Literature*, p. 123, Madras, 1906). Konow and Lanman, however, do not include this verse in their list of the anthology stanzas ascribed to Rājaśekhara the dramatist (cf. *Karpūra-māṇjari*, as cited above, p. 189-191).

² Besides being in the *Sūktimuktāvali* (cf. the foregoing note 1), this stanza is quoted in the following works: Peterson, *Subhāṣitāvali*, introd., p. 86; Parab and Durgāprasād, *Sūryaśataka of Mayūra*, p. 1, footnote (pub. as vol. 19 of the Kāvyamālā Series, 2d ed., Bombay, 1900); and Parab's modern anthology, the *Subhāṣitaratnabhāṇḍagāra*, p. 54, stanza 35, 3d ed., Bombay, 1891.

³ Lévi, *Le Catalogue géographique des Yakṣa dans la Mahāmāyūrī*, in *Journal Asiatique*, 11 Sér., Tom. 5 (1915), p. 117, interprets *viṣavidyeva māyūrī* as 'the Māyūrī, a charm against poisons,' and as a reference to this well-known Buddhistic formula.

LIFE OF MAYŪRA

With the exception of the passage in the *Harṣacarita*, noted above, and referring to 'the snake-doctor Mayūraka,' I have not succeeded in unearthing any other allusions to Mayūra by his contemporaries. The next earliest mention of him is that by Rājaśekhara, about 900 A.D., and the latest falls in the seventeenth century, though perhaps some undated commentators, whose remarks I shall cite, may be even later. It is thus clear that our knowledge of the poet's life comes only at second hand, through writers who have referred to or quoted him; for that reason due allowance must be made for inaccuracies of statement. Judgment must also be exercised in separating fiction from fact in the various anecdotes that form the basis of his biography.

EARLY LIFE AND OCCUPATION

Of the birth-place of Mayūra nothing has been recorded, and of his early life we know only that he was a *jāngulika*, 'snake-doctor.' His first real appearance, therefore, on the stage of history is as a full-fledged poet, entering the lists at a public recital, and winning for himself, by the charm of his verses, the favor and patronage of his sovereign, the reigning emperor Harṣa.¹

MAYŪRA IS SUMMONED TO THE COURT OF HARSA

The story of Mayūra's first step toward fame, along with certain other biographical details, is given by Madhusūdana in his *Bhāvabodhīnī*, which is a commentary on the *Sūryasātaka* of Mayūra. Bühler fixes the date of Madhusūdana in the year 1654 A.D., and gives the extract from his *Bhāvabodhīnī* as follows²:

atha vidvadvṛṇḍavinodāya śrīmadvrddhavadanād viditah śrīsuryaśata-
kaprādurbhāvaprasāṅgas tāvat procyate | sa yathā | mālavarājasyojjayinirā-

¹ Harṣa reigned 606-647 A.D.; cf. Ettinghausen, *Harṣa Vardhana*, p. 10-15; Vincent A. Smith, *Early History of India*, p. 337-352, 3d ed., Oxford, 1914.

² G. Bühler, *On the Authorship of the Ratnāvalī*, in *IA*, vol. 2 (1873), p. 127-128.

jadhānikasyā kavijanamūrdhanyasya ratnāvalyākhyānātikākartur mahārā-jaśīharṣasya sabhyādū mahākavī pāurastyāu bāṇamayūrāv āstām | taylor madhye mayūrabhaṭṭāḥ śvaśuro bāṇabhaṭṭāḥ kādambarigrantiḥakarī tasya jāmātā | tayoh karitvaprasaṅge parasparam spardha “sit | bānas tu pūrvam eva kadācid rājasamīpe samāgato rājñā mahatyā sambhāvanayā svanikāte sthāpitāḥ kuṭumbena sahojjayinyāṁ sthitah | kiyatsv api divasेष्व atiteṣu kavitvaprasaṅge tatpadyāni śrutvā mayūrabhaṭṭo rājñā svadeśād ākāritāḥ | ityādi.

This passage Bühler translates as follows:—

‘Now, for the amusement of the learned, the account of the composition of the illustrious “Century addressed to the Sun” [i.e. the *Suryasatka*] is narrated, as it has been learnt from the mouth of the illustrious ancients. It is as follows. Two eastern poets, called Bāṇa and Mayūra, lived at the court of Mahārāja Śrīharṣa, the chief of poets, the composer of the *Nāṭikā* called *Ratnāvali*, who was lord of Mālava, and whose capital was Ujjain. Amongst them Mayūrabhaṭṭa was the father-in-law, and Bāṇabhaṭṭa, the author of the *Kādambi*, was his son-in-law. They were rivals in poetry. But Bāṇabhaṭṭa had before, at some time or other, approached the king, had been honorably settled near him, and dwelt with his family in Ujjain. After the lapse of some time the king heard, on the occasion of a poetical recital, some verses of Mayūrabhaṭṭa, and called him from his country, etc.’

Bühler comments that this account ‘contains undoubtedly some grains of truth, as it associates Śrīharṣa with Bāṇa and Mayūra,’ but it ‘is probably inaccurate in making Ujjain Śrīharṣa’s capital,’ because neither the *Harṣacarita* nor Hüan Tsang state that he ever resided there. Bühler is not, on the whole, inclined to give much credence to the tale. However, it should be noted, as regards the details of the story, that the rivalry of Bāṇa and Mayūra, and their relationship by marriage, are recorded by other writers also, notably in Jaina tradition, and that there is another account of a literary contest in which Mayūra played a leading part.

MAYŪRA IS VICTOR IN A POETICAL CONTEST AT BENARES

The account of this second contest, which may perhaps be the same as that recorded by Madhusūdana, is given by Jagannātha, who, if he be the same as the Jagannātha (or Jagannādha) who wrote the *Prāṇabharaṇam* and the *Amṛtalaharī*,¹ flourished in

¹ The following six works of Jagannātha have been edited in the

the seventeenth century.¹ According to his commentary on the *Suryasataka*, a literary contest once took place at Vārāṇasī (Benares). The theme on which the contestants were to write seems to have been, if I have interpreted the text correctly, the ‘adorning of the Bald-headed (-*mundamāṇḍana*).’ The prize was apparently awarded as much for the knowledge of the *śāstras* as for poetic excellence. Many court poets contended, but Mayūra, emaciated by *tapas*, carried off first honors. So, at any rate, I interpret the text, which I here append, together with my translation of it:—

pura kila śaraccandrakhaṇḍamāṇḍitakapālakapālitārakabrahmadānavāri-takṣetraṅkalevaro vārāṇasyāṁ aśeṣāśāstravicārasaṅgrāmavedavedāntā-dividyāvittavetanagrahikṛtāntevāsibhāṭajitāśeṣabrahmāṇḍabhaṇḍodara mundamāṇḍanavidvadgaṇāvāirī rititrayānvitakavitiyājitatkavirājā-rājikāvayasujātagarvas tapaḥkharvīkṛtāśeṣatapodhano mahāmahopādhyāyah śrimanmayūrabhaṭṭah . . . ityādi²

‘Formerly, indeed, the most revered teacher, the celebrated Mayūra-bhaṭṭa, whose emaciated body had subdued its passions [lit. had restrained its sphere of action] by the gift of the salvation-bringing knowledge of the Veda, [a gift bestowed] by Śiva whose skull [i.e. whose head] is adorned by the crescent of the autumnal moon, (this Mayūra), the rival of the troop of seers in the adorning of the Bald-headed One [i.e. Śiva?] [text missing] having at Benares conquered the interior of the entire mundane egg [i.e. the universe; meaning here, perhaps, literary rivals] by his mercenary soldiers [i.e. his verses] which were at hand, and which seized as their pay the wealth of the knowledge of the Veda and Vedānta in the contest [involving] the discussion of all the *śāstras*, (even that Mayūra) who in ascetic practises outdid all ascetics, and who felt noble pride at the poems of the group of royal poets being disregarded in favor of his poetry which possessed the three styles of eloquence,³ etc.’

Kāvyamālā Series: *Amṛtalahari*, *Karuṇalahari*, *Prāṇabharanam*, *Sudhālahari*, *Rasagaṅgādhara* and *Lakṣmīlahari*; cf. the list of Kāvyamālā publications in *ZDMG*, vol. 47 (1893), p. 128.

¹ Krishnamacharya, *Sanskrit Literature*, p. 127.

² This text is given by Mahāmahopādhyāya Haraprasāda Śāstri, in *Notices of Sanskrit Manuscripts, Second Series*, vol. 1, p. 411, no. 412, Calcutta, 1900.

³ The three styles of eloquence (*rīti*) are the *vāidarbhī*, the *gāudī*, and the *pāñcāltī*; cf. Dandin’s *Kāvyādarśa*, 1. 42 (ed. O. Böhtlingk, Leipzig, 1890); cf. also Bhojadeva’s *Sarasvatīkaṇṭhabharana*, 2. 52 (ed. Jīvānanda Vidyāsāgara, 2d ed., Calcutta, 1894), where are enumerated six different styles, including the three just named.

The contest here described may or may not be the same as the one mentioned by Madhusūdana. The prominent part played by Mayūra in both competitions would, however, make the identification possible. But, apart from that question, it is interesting to note, by way of comment, that the break in the text, if filled in, might possibly give the title of a work by Mayūra, not now known, perhaps including Mayūra's *vakrokti* stanzas,¹ which, in Peterson's estimation,² formed the introduction to some lost work of that poet. The *vakrokti* stanzas deal with Śiva, and *mūḍa*, 'bald-headed,' is, according to the lexicons, sometimes used as an epithet of Śiva. Possibly there is some connection between the two compositions, but it must be confessed that the evidence is very slight.

It has already been stated, on the authority of Madhusūdana, that Mayūra was summoned from his country by Harṣa and became a courtier of that monarch. Confirmation of this statement is given by Rājaśekhara, in the following *śloka*³ :—

· *aho prabhāvō vāgdevyā yan mātaṅgadivākaraḥ*
śriharṣasya 'bhavat sabhyāḥ samo bāṇamayūrayoḥ⁹

¹ See below, p. 230–232, where the text and also the translation of Mayūra's *vakrokti* stanzas are given.

² Peterson, *Subhāṣitāvalī*, p. 8 of the notes at the end of the volume.

³ Peterson, *On the Sūktimuktāvalī of Jaihaṇa*, in *JBRAS*, vol. 17, part 1, p. 57–71, refers this stanza, on the authority of the *Sūktimuktāvalī* and other anthologies, to the pen of the dramatist Rājaśekhara (900 A.D.). In this he is followed by Bühler in *Die indischen Inschriften*, p. 14, footnote. Konow and Lanman, however, in their edition of the *Karpuramāṇjari*, p. 191, assign it to the younger Rājaśekhara who flourished 1349 A.D. (cf. Duff, *Chronology of India*, p. 223). But if Fleet, following Bhandarkar, is correct in assigning the date of the composition of the *Sūktimuktāvalī* to 1247–1260 A.D. (cf. *Imperial Gazetteer of India*, the second volume of *Indian Empire*, the article *Epigraphy* by J. F. Fleet, p. 20, Oxford, 1908), stanzas of the younger Rājaśekhara could not be included, as is this stanza, in that anthology.

⁴ The text of this stanza, besides being found in the *Sūktimuktāvalī*, is also given in the *Paddhati* of Sārṅgadhara (cf. the edition by Peterson, stanza 189, *Bombay Sanskrit Series* no. 37, *Bombay*, 1888, and the partial edition by Th. Aufrecht, *ZDMG*, vol. 27, p. 77), and in Parab's *Subhāṣitaratnabhāṇḍāgāra*, p. 54, stanza 36.

'Great is the power of (Sarasvatī), the goddess of speech, seeing that even the outcast Divākara
Became a courtier of the illustrious Harṣa, on equal terms with Bāṇa and Mayūra.'

The exact meaning of this stanza has caused speculation. Fitzedward Hall¹ inclined to the view that *mātaṅgadivākara* was a shortened form of *mānatunga*, referring to Mānatunga, the well-known Jain of whom we shall hear more anon. Hall's view was adopted by Max Müller,² who writes, referring to Mānatunga: '[Mānatunga], called also Mātaṅga, as in the verse of Rājaśekhara, *aho prabhāvo* etc. Cf. Hall, *Vāsavadattā*, pref. p. 21. This surely proves that all three were favorites of Harṣa (whatever Maheśa Candra Nyāyaratna in his edition of the *Kāvya-prakāśa*,³ *Vijñāpana*, p. 19, may say to the contrary); for the meaning is that the power of Sarasvatī is so great that even a Jaina could become a favorite of king Harṣa, like Bāṇa and Mayūra, i. e. as if he were their equal.' Peterson,⁴ however, makes a correction and introduces a variant reading. He says: 'But there is no warrant for identifying Mātaṅgadivākara⁵ with the Jain writer Mānatunga, as Hall and Max Müller have done. The fact is that Divākara is the real name of our poet, not Mātaṅga. There is a reference to him under the name Divākara in our verse 30,'⁶

¹ F. Hall, *Vāsavadattā of Subandhu*, introd., p. 21, Calcutta, 1859.

² Max Müller, *India: What Can It Teach Us?*, p. 330, note 5.

³ I have not been able to procure this edition and learn the views of its editor.

⁴ Peterson, *On the Sūktimuktāvali of Jalhana*, in *JBRAS*, vol. 17, part 1, p. 67.

⁵ A stanza under the name of Mātaṅgadivākara is given in the *Paddhati* of Śāriṅgadhara (cf. Aufrecht, *ZDMG*, 27.73, or Peterson, no. 1227), in the *Subhāṣitāvali* of Vallabhadeva (Peterson, no. 2544), and in the *Subhāṣitaratnabhāṇḍāgāra*, p. 208, stanza 33. Three other stanzas, attributed to the same author, are given in the *Subhāṣitāvali* (Peterson, nos. 30, 2496 and 2546). See also Aufrecht, *Miscellen*, in *Indische Studien*, vol. 17, p. 171-172.

⁶ Verse 30 of a list, compiled from the *Sūktimuktāvali* and other anthologies, of verses ascribed to Rājaśekhara (cf. Peterson, *On the Sūktimuktāvali of Jalhana*, in *JBRAS*, vol. 17, part 1, p. 60). The text of this verse is as follows:—

where he is put in one compound with Bāṇa. In the *Sūktimuk-tāvali*, the reading in the present verse is *candāla Divākara* for *mātaṅga Divākara*.¹

I believe that Peterson is right in not permitting the identification of *mātaṅga* with Mānatunga, the more so since I have shown below (see p. 18) that there is reason to believe that Mānatunga was not a contemporary of Bāṇa and Mayūra at all, but flourished in the third century A. D. I would, therefore, as Peterson does, regard *mātaṅga* as a common noun, equivalent to *candāla*, 'outcast,' but I would adopt the reading *mātaṅga* rather than *candāla*, because *mātaṅgadivākara* is the traditional form of the name, *candāladivākara* seemingly being found but once. If then we accept the rendering of *mātaṅga* as 'outcast,' the meaning of the stanza appears to be that the power of literary excellence is great enough to enable its possessor, even though of the lowest caste, to gain access to the charmed circle of royal literati. This would be a not improbable state of affairs, when it is remembered that Buddhism, the great leveling and democratic force in India, was, although beginning to wane, still comparatively strong in the days of Harṣa.¹

bhāso rāmilasomilāu vararuciḥ śrīsāhasāṅkah kavir
men̄ho bhāravikālidāśataralāḥ skandhāḥ subandhuś ca yah
daṇḍi bāṇadivākarāu gaṇapatiḥ kāntaś ca ratnākaraḥ
siddhā yasya sarasvatī bhagavatī ke tasya sarve 'pi te

This Aufrecht (*ZDMG*, 27.77) translates as follows: 'Bhāsa, Rāmila, Somila, Vararuci, der Dichter Sāhasāṅka, Men̄ha, Bhāravi, Kālidāsa, Tarala, Skandha, Subandhu, Daṇḍin, Bāṇa, Divākara, Gaṇapati, und der reizende Ratnākara: wer mit der erhabenen Redegöttin wohl vertraut ist, was braucht sich der um alle diese zu kümmern?' The text of the stanza may also be found in the *Paddhati* of Sāriṅgadhāra (Aufrecht, *ZDMG*, 27.77, or Peterson, no. 188), and in the *Subhāśitaratnabhāṇḍāgāra*, p. 56, stanza 68.

¹ Hüan Tsang, the celebrated Chinese pilgrim who visited India in the seventh century A.D., testifies that there were many Buddhist monasteries scattered throughout the Indian peninsula, and that he expounded some of the tenets of the Buddhist faith to the emperor Harṣa; cf. Vincent A. Smith, *Early History of India*, p. 344-345, 3d ed., Oxford, 1914.

MAYŪRA GAINS FAME AT COURT

But we have wandered slightly afield, and must now return to Mayūra. If the testimony of Jayamaṅgala, a commentator on the *Suryasataka*, may be believed, our poet Mayūra became at court the very embodiment of Sarasvatī herself, and endeared himself to all his hearers by the verses proceeding from his lotus mouth. Jayamaṅgala testifies :—

*bhaktamayūravaktrābjadavinyāsaśalinī
nartaki 'va narīnartti sabhāmadhye sarasvatī¹*

'Sarasvatī, abiding in the arrangement of the verses from the lotus mouth of the beloved Mayūra,
Sports in the midst of the assembly-hall, like a dancing-girl.'

RIVALRY BETWEEN MAYŪRA AND BĀÑA

Granting that Mayūra's success at court was so great, it is not difficult to imagine the state of Bāṇa's feelings, as he saw himself being supplanted in popular and royal estimation by a newcomer, even though that newcomer was his relative and the friend of his youth. Bāṇa was not more than human, and therefore quite vulnerable to the attacks of jealousy.² A feeling of rivalry towards his father-in-law—doubtless reciprocated—would be only the natural result of the situation, and the royal smile of approval would become the source of contention *par excellence*. This view, besides finding direct support in the Jaina tale about Bāṇa and Mayūra (see below, p. 26), is confirmed by the following *śloka* taken from the *Navasāhasrākacarita* of Padmagupta,³

¹ Extracts from the commentary of Jayamaṅgala, including the *śloka* quoted here, are given by Rājendralālā Mitra in *Notices of Sanskrit Manuscripts*, vol. 4, p. 214, no. 1643, Calcutta, 1878.

² From an entirely different point of view, Dr. Louis H. Gray, in the introduction to his translation of the *Vāsavadattā* (p. 3, 10, New York, 1913), has also charged Bāṇa with jealousy, this time of Subandhu, his rival in romance-writing. I am informed by Dr. Gray that when he reached this not particularly flattering opinion of Bāṇa, he was entirely ignorant of the similar tradition respecting the rivalry between Bāṇa and Mayūra.

³ Bühler and Zachariae (*IA*, vol. 36, p. 150, 172) give the date of Padmagupta's literary activity as 975-1025 A.D., and fix the date of the composition of the *Navasāhasrākacarita* as about 1000-1010 A.D.

which states in so many words that King Harṣa, in connection with the literary activities of the two poets, was the cause of the rivalry between them. The *śloka* runs as follows:—

‘sa citravarṇavicchittihariṇor avanīśvaraḥ
śriharṣa iva samghaṭṭam cakre bāṇamayūrayoh¹

‘He (King Sindhrāja), the lord of the earth, brought about <a collision>² «between peacocks and [his] arrows»—[peacocks] that enchanted [people] by «the variegated arrangement³ of their coloring», and [arrows] that enchanted [Śaśiprabhā] by «the wonderful arrangement of the letters [inscribed upon them]»⁴; just as the illustrious Harṣa caused <a rivalry> «between Bāṇa and Mayūra» who enchanted [him] by «the wonderful arrangement of words [in their literary compositions]».'

There is no good reason for supposing that Padmagupta has not preserved a true record of the cause of the rivalry between these two poets laureate of Harṣa's reign, and until contrary evidence is adduced, his statement of the matter may be tentatively accepted as fact.

¹ The text of this *śloka* is given by Th. Zachariae in an article entitled *Sanskrit vicchitti schminke*, published in Bezzengerer's *Beiträge zur kunde der indogermanischen sprachen*, vol. 13, p. 100, Göttingen, 1888; by Bühler and Zachariae, *On the Navasāhasāṅkacarita of Padmagupta or Parimala*, in IA, vol. 36, p. 151; and also in the edition of the *Navasāhasāṅkacarita* (cap. 2, stanza 18) by V. S. Islāmpurkar, Bombay, 1895. The text quoted here is that of Zachariae. Bühler has *eva* for *iva*. Islāmpurkar reads *avanīpatih*, and in a footnote offers *sammardanī* as a variant for *samghaṭṭam*.

² Zachariae (see note preceding) explains that by ‘a collision between peacocks and arrows’ is meant that the king killed peacocks with his arrows.

³ For *vicchitti* in the sense of ‘arrangement,’ and for a full discussion of the puns contained in this *śloka*, see Zachariae as cited in the note preceding.

⁴ The heroine, Śaśiprabhā, read on the arrow taken from the body of her pet antelope, which had been shot by the king, the name of the marksman—Navasāhasāṅka [i.e. Sindhrāja]. As soon as she had read the name, love for its possessor filled her heart; hence the arrow ‘enchanted’ her. In the *Vikramorvaśi* (act 5, stanza 7) also the name of the marksman Āyus was inscribed upon his arrows; cf. Bühler and Zachariae, *On the Navasāhasāṅkacarita of Padmagupta or Parimala*, in IA, vol. 36, p. 155.

MAYŪRA DEFEATED IN PHILOSOPHICAL CONTROVERSY

But Mayūra was not always successful in his literary endeavors. The Vedāntists and the Jains have preserved records—partly fictitious, but containing some grains of truth—of his defeats at the hands of their champions. The former of these tales—that of the Vedāntists—is given in the *Samkṣepaśaṁkara-jaya*¹ of Mādhava,² who flourished 1300–1350 A.D. The story runs that the gods, seeing mankind given over to Buddhism, sought the aid of Siva. That deity, assuming the form of Śaṅkara, the celebrated Brāhmaṇical reformer and the real founder of the Vedānta system of philosophy, descended to earth. In the course of a grand tour of India he met in philosophical disputation many noted opponents, including representatives of the Jains and other sects. All were confuted, and many were converted to the true religion (Brāhmaṇism) by the invincible *guru*. Among those who yielded to his prowess in argument are enumerated Bāṇa and Mayūra. The portion of the text that treats of their downfall is as follows:—

*sa kathābhīr avāñtiśu prasiddhān
vibudhān bāṇamayūradāṇḍimukhyān
śithilīkṛtadurmatābhīmānān
nijabhāṣyaśravaṇotsukāṁś cakāra³*

'He (Śaṅkara), by his talks, made the celebrated pandits in Avanti, chief of whom were Bāṇa and Mayūra and Daṇḍin, desirous of listening to his own *Bhāṣyas* ("commentaries"), after he had overcome their envious self-conceit.'

¹ This work is a copy, with some changes, of the *Śaṅkaravijaya* of Anantānandagiri; cf. Aufrecht, *Catalogus Codicium Sanscriticorum Bibliothecae Bodleianae*, p. 260, a, line 2 seq., and p. 247, no. 624, Oxford, 1864; also, K. B. Pathak, *The Date of Śaṅkarāchārya*, in *IA*, vol. 11 (1882), p. 175. A summary, with abstracts, of this work of Mādhava is given by Aufrecht, *op. cit.*, p. 252–260, no. 626.

² This Mādhava was the brother of Sāyana, who wrote the well-known commentary on the *Rig Veda*, cf. Aufrecht, as cited in note preceding, p. 519, c. He, like his brother, flourished in the 14th century; cf. Duff, *Chronology*, p. 223.

³ I have used the text as given on p. 258, b, of Aufrecht's abstract; cf. above, note 1.

By way of comment, it has been rightly noted by Telang¹ that 'Bāṇa and Mayūra, and Daṇḍin, who is mentioned with them, are now hardly known as philosophers.' Bühler² is not content with so mild a criticism. 'Mādhava's work,' he says, 'is devoid of all historical value. It is nothing but a mass of legends heaped one upon the other for the glorification of the great master. To give only one instance of its inaccuracies, Śaṅkara is made to refute Bāṇa and Mayūra, the two well-known poets of the seventh century.' Still, granting that we are dealing with legend, as of course we must be, since Śaṅkara flourished³ a hundred years and more after the close of Harṣa's reign, it is yet possible to regard the defeat of Bāṇa and Mayūra as a fact around which legendary matter has been grouped. It can at least be said that there may have been a literary contest of some kind, in which Bāṇa and Mayūra were worsted by somebody. I admit that this is hardly a satisfactory datum from a historical standpoint, yet the fact is possible none the less. But apart from such speculative uncertainties, the story is of value as showing the esteem in which Mayūra and Bāṇa were held by the writers of generations that succeeded them; for the author Mādhava was doubtless acute enough to realize that the greater the fame of those whom his hero Śaṅkara was made to conquer, the greater would be the glory of that hero. Therefore, in selecting Mayūra to pose as a victim of Śaṅkara's eloquence, Mādhava has paid our poet a delicate but obvious compliment.

¹ K. T. Telang, *The Date of the Nyāyakusumāñjali*, in *IA*, vol. 1 (1872), p. 299; cf., however, Telang, *The Date of Saṅkarāchārya*, in *IA*, vol. 13 (1884), p. 101-102.

² G. Bühler, *Additional Remarks on the Age of the Naishadhiya*, in *JBRAS*, vol. 11 (1875), p. 283.

³ It is generally accepted that Śaṅkara flourished at the beginning of the ninth century A.D.; cf. especially K. B. Pathak, *The Date of Samkarāchārya*, in *IA*, vol. 11 (1882), p. 175, and the same author in *Bhartṛhari and Kumārila*, in *JBRAS*, vol. 18 (1890-1894), p. 233. His conclusions place Śaṅkara between 750 and 838 A.D. K. T. Telang, however, contends that Śaṅkara should be placed toward the end of the sixth century A.D.; cf. *The Date of Saṅkarāchārya*, in *IA*, vol. 13 (1884), p. 103. See also Duff, *Chronology*, p. 69, and Krishnamacharya, *Sanskrit Literature*, p. 119. Some additional notes on the subject of Śaṅkara's date are given by D. R. Bhandarkar, in *IA*, vol. 41 (1912), p. 200.

THE JAINA TALE ABOUT MAYŪRA AND BĀÑA

The other tale concerning Mayūra, to which reference has already been made (see above, p. 14), seems to owe its origin to Jaina tradition, or perhaps it would be more accurate to say that in the highly embellished form in which we receive it, it comes direct from Jaina writers. Some of the facts it relates receive confirmation from other sources, but much that it presents is nonsense and must, of course, be rejected. Its theme, or rather purpose, is the glorification of the Jaina religion, which is shown to be superior to other religions because one of its devotees, Mānatuṅga, is able to work greater miracles by the recitation of his verses than Mayūra and Bāṇa could accomplish by the recitation of theirs.

The date of Mānatuṅga. This Mānatuṅga is the well-known Jain ācārya, the author of the *Bhaktamarastotra* and *Bhayaharastotra*,¹ but his date appears to be a matter of uncertainty. According to most of the *sthirāvalis*, or lists of the Jaina hierarchs, he should be placed in the third century A.D.² Other traditions, such as the story under consideration, make him a contemporary of Bāṇa and Mayūra in the seventh century. A *paṭīavalī*³ of the Tapāgacha sect of the Jains, which presumably derives its in-

¹ Cf. A. Weber, *Verzeichniss der Sanskrit und Prakrit Handschriften zu Berlin*, Bd. 2, Abth. 3, S. 1003, 1034, Berlin, 1891. For a bibliography dealing with Mānatuṅga, see the references cited by page number in A. Guérinot's *Essai de Bibliographie Jaina*, p. 514, published in *Musée Guimet, Annales*, vol. 22, Paris, 1906; cf. the supplementary work by the same author, entitled *Notes de Bibliographie Jaina*, and published in *Journal Asiatique*, 10 Sér., Tom. 14 (1909), p. 47–148, nos. 968, 1012, 1070.

² Bhāu Dājī, *On the Sanscrit Poet, Kālidāsa*, in *JBRAS*, vol. 6 (1861), p. 24, 222–223. Dājī, in spite of the unanimous evidence of seven *sthirāvalis* which he examined, places Mānatuṅga in the seventh century—apparently for no other reason than because his name is coupled with that of Bāṇa and that of Mayūra in the Jaina tale under discussion. See also G. Bühler, *On the Chanḍikāśataka of Bāṇabhaṭṭa*, in *IA*, vol. 1 (1872), p. 115.

³ This *paṭīavalī* is outlined, and extracts from it are given, by Johannes Klatt, *Extracts from the Historical Records of the Jainas*, in *IA*, vol. 11 (1882), p. 245–256; see especially p. 252, no. 20.

formation about Mānatunga from the *Prabhāvakacaritra*,¹ a work composed by the Jain writers Prabhācandra and Pradyumnasūri about 1250 A.D.,² both makes him a contemporary of Bāṇa and Mayūra, and author of the *Bhaktāmarastotra*, and at the same time describes him as

mālaveśvaracāulukyavayarasimhadevamātyah

'councillor of the Cāulukya Vayarasimha, Lord of Mālava'.³

Now if Vayarasimha be, as seems likely, the same as Vāirisimha I or II, Paramāra kings of Mālava, who reigned sometime between 825–950 A.D. (Duff, *Chronology*, p. 300), Mānatunga would have to be placed in the ninth or tenth century. Still other evidence points to the eighth century as the time of Mānatunga's *Blütezeit*; for example, Weber⁴ informs us that in an edition of '*Kalpasūtra translated into Bhāshā* (Lakhnaw, 1875), p. 96, 3, wird die Zeit des Mānatunga, Verfassers des *bhaktāmarastotra*, auf Vikr. 800 [i. e. 742 A.D.] angegeben.'

With such contradictory evidence, it is next to impossible to determine the period when Mānatunga wrote and flourished. In favor of an early date is the evidence of the *sthirāvalis* and the fact that in some of them Mānatunga is named as only the 20th,⁵ or 23d, hierarch in direct descent from Mahāvīra, the founder

¹ Cf. Klatt, as cited in note preceding. The *pāṭīavalī* states: *śriprabhāvakacaritre prathamam śrimānatungacaritram uktam*, 'the story of the illustrious Mānatunga is first narrated in the illustrious *Prabhāvakacaritra*'; cf. Weber (as cited in the second note following), p. 1003.

² G. Bühler, *Ueber das Leben des Jaina Mönches Hemacandra*, in *Denkschriften der kaiserlichen Akademie der Wissenschaften, Philosophisch-Historische Classe*, vol. 37, p. 172, 221, Wien, 1889.

³ So Klatt, in *IA*, vol. 11, p. 252, no. 20; but Weber, *Verzeichniss der Sanskrit und Prakrit Handschriften zu Berlin*, Bd. 2, Abth. 3, S. 1003, No. 20, does not include this passage in his text; compare, however, Weber, *opus cit.*, p. 932, note 1, where this quotation is ascribed to a *pāṭīavalī* of the Vṛhadgacha sect.

⁴ A. Weber, as cited in the note preceding; cf. P. Peterson, *Search for Sanskrit Manuscripts, Fourth Report*, introd., *Index of Authors*, p. 92, Bombay, 1894.

⁵ Cf. Klatt, in *IA*, vol. 11 (1882), p. 247, 252; J. Stevenson, *The Kalpa Sūtra and Nava Tatva*, p. 102, London, 1848; Weber, *Verzeichniss der Sanskrit Handschriften zu Berlin*, Bd. 2, Abth. 3, S. 1003, 1034.

of Jainism, who died, according to tradition, about 527 B.C.¹ On the other hand, in support of a later date is the evidence set forth in the page just preceding, and the fact that the *Bhaktamarastotra*, Mānatunga's work, is written in Sanskrit, although, as pointed out by Jacobi,² early Jain writings are for the most part written in the Māhārāṣṭri Prākrit, and not till after 1000 A.D. did the Jains generally adopt Sanskrit as their literary language. This would argue, though not absolutely conclusively, against the *Bhaktamarastotra*'s being an early work. On the whole, the evidence for making Mānatunga a contemporary of Bāṇa and Mayūra seems to me to be the weakest, being supplied to us, as it is, from this quasi fairy tale of the Jains and from the apparently self-contradictory passage in the *Tapāgacha pāttāvalī*. Until more evidence is forthcoming, I am inclined to give most credence to the *sthirāvalis* that were examined by Bhāu Dājī (see above, p. 16, note 2), and I would therefore place Mānatunga, tentatively, in the third century A.D.,³ even though Max Müller says that this date 'is systematic rather than historical.'⁴

The Jaina tale first found in the *Prabhāvakacaritra*. According to the *pāttāvalī*⁵ of the *Tapāgacha* sect of the Jains, and to

¹ See Vincent A. Smith, *Early History of India*, p. 46, 3d ed., Oxford, 1914.

² H. Jacobi, *Kalpasūtra of Bhadrabāhu*, introd., p. 20, Leipzig, 1879.

³ It may be noted that Jacobi, when editing the *Bhaktamarastotra*, with transliteration and German translation, was unable to determine Mānatunga's date; cf. *Indische Studien*, vol. 14 (1876), p. 360–361. It has not escaped my attention that Peterson, *Search for Sanskrit MSS, Fourth Report*, introd., p. 92–93, lists two Jaina Mānatungas. The latter of them, however, lived about 1200 A.D.

⁴ Max Müller, *India: What Can It Teach Us?*, p. 338, London, 1883.

⁵ This *pāttāvalī* is given in part by Klatt, in *IA*, vol. 11 (1882), p. 251–256. See especially p. 252–253, where Mānatunga is named as the 20th in descent from Mahāvīra among the hierarchs of the Jain persuasion. The *pāttāvalī* of the Kharatara sect is given by Weber, *Verzeichniss der Sanskrit HSS zu Berlin*, Bd. 2, Abth. 3, S. 1034, and by Klatt, in *IA*, vol. 11, p. 245–250. It makes Mānatunga the 23d, instead of the 20th, in descent from Mahāvīra. In this connection see also Müller, *India: What Can It Teach Us?*, p. 337–338.

Dharmasāgaragāṇī's commentary on his *Gurvāvalīśūtram*,¹ the three-cornered contest between Mayūra, Bāna and Mānatuṅga is first described in the *Prabhāvakacaritra*, a Jain work which, as noted above (p. 17), was composed by Prabhācandra and Pradyumnaśūri² about 1250 A.D. A portion of the text of this *pāṭṭāvalī* and of the commentary on the *Gurvāvalīśūtram* runs as follows:—

śrīprabhāvakacaritre prathamaṇi śrīmānatuṅgacaritram uktam⁹

‘The deeds of the illustrious Mānatuṅga are first told in the illustrious *Prabhāvakacaritra*.’

Since I have no text of the *Prabhāvakacaritra*, I am compelled to rely on Weber for confirmation of the presence of the story in that work. This he gives in the following note taken from his catalogue⁴ of the Berlin Sanskrit manuscripts: ‘Klatt's Freundlichkeit verdanke ich noch folgende Angabe: “Das *Prabhāvakacaritra* (ca. *samvat* 1250 verfasst), in welchem Mānatuṅga's Leben (*śrīnga* 12) erst hinter dem des Bappabhatti († *samvat* 895) folgt, erzählt nur die bekannte Legende von dem Wettstreit zwischen Bāṇa, Mayūra und Mān. vor dem König Harṣa in Vāṇarāśi.”’ And the Tapāgacha *pāṭṭāvalī*, which, as noted above (p. 16), probably derives its information concerning Mānatuṅga from the *Prabhāvakacaritra*, likewise states that ‘Mānatuṅga, councillor of the Cāulukya Vayarasimhaṇadeva, Lord of Mālava (*mālaveśvaracāulukyavayarasimhaṇadevāmātyah*), con-

¹ For this commentary, see Weber, *Verzeichniss der Skt. HSS zu Berlin*, Bd. 2, Abth. 3, S. 1003. This commentary appears to be identical with the Tapāgacha *pāṭṭāvalī* as outlined by Klatt, in *IA*, vol. II, p. 251–256.

² See above, p. 17, notes 1 and 2. This Pradyumnaśūri is presumably not the Jaina hierarch mentioned (*IA*, II. 253) as 32d in descent from Mahāvīra; cf. Peterson, *Search for Skt. MSS, Fourth Report*, introd., *Index of Authors*, p. 79–81, where are listed 7 writers by the name of Pradyumnaśūri, the hierarch being distinguished from the author of the *Prabhāvakacaritra*.

³ Text is that given by Klatt, *IA*, vol. II, p. 252, and Weber, *Verzeichniss der Skt. HSS zu Berlin*, Bd. 2, Abth. 3, S. 1003.

⁴ Weber, *Verzeichniss, etc.*, S. 932, Anm. 1; cf. Peterson, *Search for Skt. MSS, Fourth Report*, introd., *Index of Authors*, p. 92, Bombay, 1894.

verted the king (Harṣa ?), who was beguiled by the sorceries of Bāṇa and Mayūra, at Vāṇarāśī, by the *Bhaktāmarastavaṇa*.¹ So much for the source of the story.

The four versions of the Jaina tale. The story itself, in more lengthened form, and with variations of detail, is found in several accessible places, but I have, unfortunately, been unable to secure a complete text. Fitzedward Hall,² as early as the middle of the last century, gave a summary of the tale as found by him in an anonymous³ commentary on Mānatuṅga's *Bhaktāmarastotra*. Hall⁴ must also be credited with the discovery of a second version of the story, found in a second anonymous commentary on the *Bhaktāmarastotrā*, and partly translated by Bühler⁵ in the *Indian Antiquary*. A third version is supplied by Madhusūdana's commentary⁶ on the *Suryaśataka* of Mayūra, from which we have already quoted above (p. 6), and still a fourth is contained in the *Prabandhacintāmaṇi* of Merutuṅga, translated by Tawney.⁷ I shall submit first the account found in Hall's second anonymous commentary on the *Bhaktāmarastotra*, as translated by Bühler, then point out its principal variations from the first and third versions, and conclude by giving the account contained in the *Prabandhacintāmaṇi*. Though Hall's second commentary is anonymous, Bühler has concluded, on the

¹ Klatt, in *IA*, vol. II, p. 252, no. 20.

² F. Hall, *Vāsavadattā*, introd., p. 7-8, note, Calcutta, 1859.

³ C. Bendall, in his *Catalogue of the Sanskrit Manuscripts in the British Museum*, p. 101, London, 1902, is wrong in making Merutuṅga the author of this anonymous commentary. Had he read Hall's account (see note preceding), and compared it with that of Merutuṅga, which is given in the *Prabandhacintāmaṇi* (p. 64-66 of the translation by C. H. Tawney, Calcutta, 1901), he must have noted striking differences in detail.

⁴ F. Hall, *Vāsavadattā*, introd., p. 49. Part of this commentary is given, in transliterated text, by Weber, *Verzeichniss Skt. HSS zu Berlin*, Bd. 2, Abth. 3, S. 939, No. 1969.

⁵ Bühler, *On the Chandikāśataka of Bāṇabhaṭṭa*, in *IA*, vol. I (1872), p. III-III.

⁶ Bühler, *On the Authorship of the Ratnāvalī*, in *IA*, vol. 2 (1873), p. 127-128.

⁷ C. H. Tawney, p. 64-66, Calcutta, 1901.

strength of internal evidence, that the commentator lived probably about the beginning of the fifteenth century.¹

The Jaina tale as told by an anonymous commentator. I have been able to secure in text form only the first part of the commentary. This is supplied by Weber, from his catalogue of the Berlin Sanskrit manuscripts, and runs as follows² :—

purā 'marāvatījayinyām śri Ujjayinyām pūri vrddha-Bhojarājāpūjyo 'dhītaśāstrapūro Mayūro nāma pānditāḥ prativasatī sma, tajjāmātā Bāñah, so 'pi vicakṣaṇāḥ, dvayor anyo-'nyām matsarāḥ, uktam: na sahanti ikkamikkam | na vinā ciṭṭhanti ikka-m-ikkeṇa | rāśahavasahaturāṅgā jūyārī pāndiyādīmbhā || anyedyur vivadamānāu nr̥peno 'ktāu: bho pānditāu yuvāṇi Kāśmirān gachatām, tatra Bhāratī yām pānditām adhikām manyate sa evo 'tkṛṣṭāḥ

Bühler's translation of this commentary, or rather, so much of it as refers to Mayūra, is as follows³ :—

'Formerly there lived, in Amarāvati Ujjayinī, Śri Ujjayinī, a Pandit, named Mayūra, who had studied the *Sāstras* and was honored by the elder *Bhoja*.⁴ His son-in-law was Bāñha. The latter also was clever. The two were jealous of each other, for it is said,—na sahanti ikkamikkam na vinā ciṭṭhanti ikkamikkena rāśahavasahaturāṅgā jūyārā pāndiyādīmbhā, "donkeys, bulls, steeds, gamblers, Pandits, and rogues cannot bear each other and cannot live without each other."

'One day they were quarrelling. The king said to them, "Ho Pāṇdits, go to Kashmir. He is the best whom Bhāratī, who dwells there, considers to be the better Pandit."

'They took food for their journey and set out. They came on their road to the country of the Mādhumatas (Kashmir). Seeing five hundred oxen which carried loads on their backs, they said to the drivers, "What have you got there?" The latter answered, "Commentaries on the syllable *Om*." Again they saw, instead of five hundred oxen, a herd of two thousand. Finding that all these were laden with different new explanations of the syllable *Om*, they lost their pride.

'They slept in some place together. [jāgarito Mayūro vānyāśatacandraṇi nabhaṣṭalam samasyāpadaṁ vadantyā | ardhottithena natena] Mayūra

¹ Bühler, *On the Chanḍikāśataka of Bāñabhaṭṭa*, in IA, vol. I (1872), p. 113, footnote.

² Weber, *Verzeichniss Skt. HSS zu Berlin*, Bd. 2, Abth. 3, S. 939, No. 1969.

³ Bühler, *On the Chanḍikāśataka of Bāñabhaṭṭa*, in IA, vol. I (1872), p. 113-114.

⁴ Bhoja and the *Bhojaprabandha* are discussed below, p. 41-49.

was awakened by the goddess Sarasvatī who gave him this *thema*¹ for a verse, "The sky filled with a hundred moons." He half raised himself, bowed, and gave the following solution,—

*dāmodarakarāghātavihvalikrtacetasa
drṣṭam cāñuramallena śatacandram nabhastalam*²

"Cāñuramalla, stunned by the blow of Dāmodara's hand, saw the sky filled by a hundred moons".

[*Bānopi tathāiva prsthā | humkāram krtvā 'pi kathitā*] The same question was addressed to Bāna. He growled, and worked the *thema* in the following manner :—

*tasyām uttungasāudhāgravilolavadanāmbujāḥ
virarāja vibhāvaryām śatacandram nabhastalam*

"In that night, on account of the lotus-faces that moved to and fro on the high terraces, the sky shone as if filled by a hundred moons."

The goddess said, "You are both poets who know the *Sāstras*, but Bāna is inferior, because he growled. I have shown you that quantity of commentaries on the syllable *Om*. Who has ever attained a complete knowledge of the dictionary of the goddess Speech. It has been also said, 'Let nobody assume pride, saying "I am the only Pandit in this age. Others are ignorant." Greatness of intellect is only comparative.'"

Thus Sarasvatī made friendship between the two. When they arrived at the outer wall (of Ujjayinī), they went each to his house. One after the other they paid their respects to the King as before. It has been also said,—"Deer herd with deer, kine with kine, steeds with steeds, fools with fools, wise men with wise ones. Friendship (has its root) in the similarity of virtues and of faults."

Once Bāna had a lover's quarrel with his wife. The lady, who was proud, did not put off her pride. The greater part of the night passed thus. Mayūra, who was taking his constitutional, came to that place. Hearing the noise made by the husband and his wife through the window, he stopped. Bāna fell at the feet of his wife and said, "O faithful one, pardon this one fault; I will not again anger thee." She kicked him with her foot which was encircled by an anklet. Mayūra, who stood under the window, became sorry on hearing the sound of the anklet, and on account of the disrespect shown to the husband. But Bāna recited a new stanza—

¹ The Sanskrit word is *samsyā*, and means a part of a stanza given to another person to be completed. Cf. Aufrecht, *ZDMG*, vol. 27, p. 51: 'Dieser Vers dient als Beispiel einer *Samsyā*, das ist, eines Spieles, in welchem zu einem gegebenen Thema (hier: *śatacandram nabhastalam*) die übrigen Verstheile hinzugedichtet werden, nach Art unserer Glossen. Auch Kṣīrasvāmin im Commentar zu Amara gibt diesen Vers zu *samsyā*.'

² The *Paddhati* of Sārṅgadharā, 32.5 (Peterson's edition, no. 498; cf. Aufrecht, *ZDMG*, vol. 27, p. 51) ascribes this stanza to Bāna, not to Mayūra.

gataprāyā rātriḥ krśatanu śaśiyata iva
 pradīpo 'yan̄ nigrāvaśam upagato ghūrnata iva
 pranāmānto mānas tyajasi na yathā tvam krudham aha
 kucapratyāsattyā hrdayam api te subhru kaṭhinam¹

"O thin-waisted one, the night that is nearly past escapes swiftly, like a hare; this lamp nods as if it were sleepy; O fair-browed one, thy heart also has become hard on account of its vicinity to thy breasts, so that, alas! thou dost not put off thy pride and thy anger at the end of my prostrations."

Hearing this, Mayūra said,—“Don’t call her fair-browed but passionate (*caṇḍi*),² since she is angry.” Hearing this harsh speech, that faithful wife cursed her father, who revealed the character of his daughter, saying, “Mayest thou become a leper by the touch of the betel juice which I now have in my mouth.”³ At that moment lepra-spots appeared on his body. In the morning Bāna went as formerly to the Court, dressed as a Varaka, and made with reference to Mayūra, who also came, the following speech containing a pun, “The *Varakodhi*⁴ has come.”

¹ This stanza, which is in the *śikhariṣṭi* meter, is quoted in the *Subhāṣitāvali* (Peterson, no. 1612), in the *Paddhati* of Sāringadhara (Peterson, no. 3713), in the *Kavīndravacanasamuccaya* (edition of F. W. Thomas, in the Bibliotheca Indica Series, Calcutta, 1912), stanza 367, and also, according to Thomas (*Kavīndravacanasamuccaya*, stanza 367, footnote), in the following: the *Sūktimuktāvali* (120, a) of Jalhana, the *Alamkāratilaka* (*Kāvyamālā* Series, no. 43, p. 54) of Vāgbhaṭa, the *Sabhyālamkarāṇa* *Samyogaśrīngāra* (4.21, a) of Bhaṭṭa Govindajit, the *Padyaracanā* (*Kāvyamālā* Series, no. 89) 9.1, and the *Padyavenī* (5.34) of Veṇidatta. The *Subhāṣitāvali* assigns it to Bāna, and the *Kavīndravacanasamuccaya* to Mahodadhi; in the other works cited it is given anonymously. The *Subhāṣitāvali* has the following variants: (a) śaśi śidata iva. (c) pranāmānto mānas, tathā 'pi krudham aho. (d) caṇḍi (for subhru). The *Paddhati* has: (a) rātriḥ śaśimukhi śaśi śiryata iva. (c) pranāmānto mānas tad api na jahāśi krudham aho. (d) caṇḍi (for subhru). The *Kavīndravacanasamuccaya* has: (a) śaśi śiryata iva. (c) pranāmānto mānas tyajasi na tathā 'pi krudham aho. (d) caṇḍi (for subhru). It should be noted that the first *pāda* as given by Bühler is metrically one syllable short.

² Punningly, ‘Don’t call her the *<fair-browed>* *<Subhru>*, but *«Caṇḍi»*, *«a scold»*.’ See below, p. 247, where I have discussed this passage more at length.

³ That is, she spat down on him from the window beneath which he was standing.

⁴ Bühler (*IA*, 1. 114, footnote) says: ‘I am unable to translate the term *Varaka*. The words of the text are—*varakavastram paridhāya sametam mayūram prati* (āv au *varakodhi*) *iti śliṣṭam vaca uvāca*.’ The lexicons give ‘cloak’ as the meaning of *varaka*; I would therefore render: ‘He made, referring to Mayūra, who came wearing a cloak as his garment, the

'The king, understanding this, and seeing the lepra-spots, sent (Mayūra) away, saying, "You must go." Mayūra fixed himself in the temple of the Sun, sat down, keeping his mind concentrated on the deity, and praised the Sun with the hundred verses, which begins *jambhārātibhakumbhodbhavam*,¹ etc.

'When he had recited the sixth verse which begins *śīrṇaghrānāṅghri-pāṇīn*, etc.—the witness of the world's deeds appeared visibly. Mayūra, bowing to him, said, "Lord, deliver me from my leprosy." The Sun answered, "Friend, I also suffer even now from leprosy on the feet, in consequence of a curse, because I had sexual intercourse with the horse-shaped Ranñādevī against her will. Nevertheless, I will cover the leprosy caused by the curse of the faithful wife by giving you one of my rays." Speaking thus, the Jewel of the Sky went away. That one ray, enveloping his (Mayūra's) body, destroyed the lepra-spots. The people rejoiced. The King honored him. Bāṇa, being jealous of Mayūra's fame, caused his hands and feet to be cut off, and making a firm resolution, praised Caṇḍikā with the hundred verses, beginning *mā bhaṅkṣir*,² etc. At the recitation of the sixth syllable of the first verse Caṇḍikā appeared and restored his four limbs.'

'Here,' says Bühler, 'I break my translation off. The remainder of the *kathā* states that the Jainas, who were anxious to show that their holy men could work as great miracles, produced Mānatuṅga Sūri to uphold their good name. This worthy allowed himself to be fettered with forty-two iron chains, and to be locked up in a house. He then composed the forty-four verses of the *Bhaktāmarastotra*,³ and freed himself thereby. He of course converted King Bhoja by this miracle to the Jaina religion.'

Variations from the Jaina tale as narrated by the anonymous commentator. The principal variations from the story as just

punning remark: "The *varakodhī* has come". Resolve *varakodhī* as *varaka-ūḍhī*, 'the one wearing a cloak', and also, punningly, as *vara-kodhī*, 'the one possessing excellent lepra-spots'; *kodhī* is perhaps dialectic for *koṭhī*, the recognized spelling (cf. also Ettinghausen, *Harṣa Vardhana*, p. 126, note 1).

¹ This is the opening line of Mayūra's *Suryaśataka*; cf. below, p. 108.

² This is the opening line of Bāṇa's *Caṇḍisatka*; cf. below, p. 267.

* The *Bhaktāmarastotra* has been edited—transliterated text and German translation—by H. Jacobi, in *Indische Studien*, vol. 14 (1876), p. 363–376; and also in the Kāvyamālā Series, part 7, no. 1, by Durgāprasād and Pañashikar, 3d edition, Bombay, 1907. Other editions are mentioned by Ettinghausen, *Harṣa Vardhana*, p. 127, note 2. The meter of the *Bhaktāmarastotra* is *vasantatilakā*.

narrated are as follows. In the account of Madhusūdana,¹ the King is Harṣa, not Bhoja, and the cause of Mayūra's leprous condition is given as the composition² of a licentious description of his own daughter's charms. Besides, there is no mention at all of the Jain Mānatunga, a fact which makes it clear that Madhusūdana was not a Jain, and adds more weight to my supposition (see above, p. 18) that Mānatunga has been brought forward by his fellow-religionists from the third century, where he probably belongs, and made the contemporary of Bāṇa and Mayūra for the purpose of his own glorification. The fact, too, that Madhusūdana calls the king Harṣa, while all the other versions name him Bhoja, may indicate that he is following a tradition free from Jaina influence.

In the account taken from Hall's first commentary³ on the *Bhaktamarastotra*, the cause of Mayūra's curse and leprosy is similarly given as due to a licentious description of his daughter's charms, but we are here vouchsafed the further piece of information that the name of this poem was the *Mayūrāṣṭaka*.⁴ Bhoja is represented as a patron of literature, surrounded at his court by five hundred men of letters, among whom Mayūra and Bāṇa were not the least.⁵

The Jaina tale as given in the Prabandhacintāmaṇi of Merutuṅga. It would seem that the manuscripts of the *Prabandhacintāmaṇi* must differ, since the account of our tale as given in Tawney's translation of this work⁶ is different from the

¹ Given by Bühler, *On the Authorship of the Ratnāvalī*, in IA, vol. 2, p. 127-128.

² This composition was the *Mayūrāṣṭaka*, which is translated and edited on p. 72-79 of this volume.

³ F. Hall, *Vāsavadaitī*, introd., p. 7-8.

⁴ See above, note 2.

⁵ This is reminiscent of the *Bhojaprabandha*, which also states that Bāṇa and Mayūra were to be found among the five hundred savants that thronged the court of Bhoja; cf. below, p. 43.

⁶ C. H. Tawney, *Prabandhacintāmaṇi*, p. 64-66. For the date of this work—about 1306 A.D.—see Tawney, *ibidem*, introd., p. 7, where it is given as Vikrama 1361; cf. Duff, *Chronology*, p. 210, and Krishnamacharya, *Sanskrit Literature*, p. 122.

one drawn therefrom by Yajñeśvara.¹ In Tawney's translation, Mayūra is represented as Bāṇa's brother-in-law, having Bāṇa's sister as his wife. Besides, Bāṇa is made out to be the author of the *Suryasataka*, while Mayūra is said to have written the *Candisataka*, and it is Bāṇa, not Mayūra, who is cursed for his eavesdropping propensities. In Yajñeśvara's account, on the contrary, Bāṇa's wife is said to be Mayūra's sister.

The account as given in Tawney's manuscripts is not always very lucid, and once, at least, is self-contradictory. It runs as follows :—

' Then two pāṇḍits, related as sister's husband and wife's brother, who were called Mayūra and Bāṇa, and were engaged in a perpetual rivalry on account of their own respective literary merits, had obtained an honourable position in the king's court. One day the pāṇḍit Bāṇa went to his sister's house at night, to pay her a visit, and as he was lying down at the door, he heard his sister's husband trying to conciliate her, and paying attention to what was being said, he managed to catch these lines :—

" The night is almost gone, and the emaciated moon is, so to speak, wasting away,

 This lamp, having come into the power of sleep, seems drowsily to nod,
 Haughtiness is generally appeased by submission, but, alas! you do
 not, even in spite of submission, abandon your anger,"²

' When Bāṇa had heard these three lines repeated over and over again by Mayūra, he added a fourth line :—

" Cruel one, your heart also is hard from immediate proximity to your breast."

' When Mayūra's wife heard this fourth line from the mouth of her brother, being angry and ashamed, she cursed him, saying, " Become a leper ". Owing to the might of the vow of his sister, who observed strictly her vow of fidelity to her husband, Bāṇa was seized with the malady of leprosy from that very moment. In the morning he went into the assembly-hall of the king, with his body covered with a rug. When Mayūra, with a soft voice, like a peacock, said to him in the Prākrit language, " Ten million blessings on you !" the king, who was foremost among the discerning, looked at Bāṇa with astonishment, and thought in

¹ Yajñeśvara Sāstri edited the *Suryasataka* of Mayūra, with a commentary composed by himself. I have been unable to secure a copy of this work of Yajñeśvara, but Bühler, writing in 1872 (cf. *IA*, vol. I, p. 115, footnote), refers to it as being in course of publication at that time. The portion of the commentary that I give below is quoted by Jhalakikara, in his second edition of the *Kavyaprakāśa*, cap. I, 2-3, p. 10-11, Bombay, 1901.

² The stanza beginning *gataprāyā rātriḥ*, etc. See above, p. 23, note 1.

his own mind that Bāna would, on a future occasion, make use of some device for propitiating the deity¹; but Bāna rose up from his seat in the assembly-hall utterly abashed, and setting up a post on the border of the town, he placed under it a fire-pit, full of charcoal made of Khadira wood, himself mounted on a palanquin at the end of the post, and began uttering a hymn of praise to the sun-god.² At the end of every stanza, he cut away, with his knife, one support of the palanquin, and at the end of five stanzas five supports had been cut away by him, and he was left clinging to the end of the palanquin. While the sixth stanza was being recited, the sun-god appeared in visible form, and owing to his favour Bāna at once acquired a body of the colour of pure gold. On a subsequent day he came with his body anointed with golden sandal-wood and clothed in a magnificent white garment. When the king saw the healthy condition of his body, Mayūra represented that it was all due to the favour of the sun-god. Then Bāna pierced him in a vital spot with an arrow-like speech. "If the propitiating of a god is an easy matter, then do you also display some wonderful performance in this line." When he said this, that Mayūra aimed at him the following retort, "What need has a healthy man of one skilled in the science of medicine? Nevertheless, so much I will do. You, after cutting your hands and feet with a knife³ to confirm your words, propitiated the sun with your sixth stanza, but I will propitiate Bhavāni with the sixth syllable of my first stanza." Having made this promise, he entered the back part of the temple of Candīkā, sitting in a comfortable litter, and when he uttered the sixth syllable of the poem beginning, "Do not interrupt your coquetry,"⁴ by the favour of Candīkā visibly manifested his tender body seemed to be entirely renewed,⁵ and then he looked at the temple of the goddess fronting it, and the courtiers, headed by the king, came to meet him, and uttered the cry of "Bravo! Bravo!" and so with great jubilation he entered the city.

'At this conjuncture, the law of the false believers being triumphant, some principal men, who hated the true religion, said to the king, "If among the adherents of the Jaina system any such display of power takes place, then establish the white-robed Jainas in your territory, but if not, then banish them". No sooner had this been said than the king summoned the teacher, Mānatunga, and said, "Show some miracle of your deities". He said, "As our deities are emancipated from the bonds of existence, what miracle is possible for them here? Nevertheless, I will

¹ I do not see the point of this thought of the king.

² The *Suryasatka* is evidently meant.

³ The author has evidently forgotten that he has just made Bāna's miracle to be the palanquin incident. The ordinary account of the story represents Bāna as cutting off his hands and feet; cf. above, p. 24.

⁴ These are the opening words of the *Candisatka*; cf. below, p. 267.

⁵ It is not clear to me just what miracle is described in the words 'his tender body seemed to be entirely renewed'. It might lead one to believe that in Merutunga's estimation Mayūra also was a leper. At any rate, the spectators were duly impressed.

show you a manifestation of the power of their servants, the lower gods, that will astonish the universe." When he had said this, he caused himself to be bound with forty-four fetters, and placing himself in the back part of the temple of Rṣabha, who was worshiped in that city, he composed a new hymn of praise, full of spells, beginning, "Having duly worshiped the two feet of the Jina illuminating the brightness of the prostrate crest-jewels of devoted gods,"¹ and with each stanza of the hymn one fetter broke, until he had completed the hymn with a number of stanzas equal to the number of fetters. Then he faced the temple and preached the law.

'Here ends the story of the great teacher Mānatūṅga.'

Yajñeśvara's account of the story, as given in the *Prabandhacintāmaṇi*, is as follows² :—

mayūrakaveḥ kuṣṭharogaprāptā kāraṇāñ tu bhaṭṭayajñeśvarakṛtāyāñ
suryaśatakaśikyām abhīhitam tathā hi—purā kila śrīvikramārkaśamayād
aṣṭasaptatyuttarasahasrasammiteṣu 1078 saṃvatsareṣu (1022 khristābdeṣu)
vyatīteṣu saṃprāptodayasya śrimadbhajarājasya sabhāśadmaratnadīpo ma-
hākavir mayūro dhārānagarīm adhivasati sma | tasya ca bhaginīpatiḥ
kādambārīgadyaaprābandhanirmātā bāṇakavīḥ paramamitram āśit | atha
kadācīn mayūrakavir niśāḥ prāntē saṃprāptaprabodhah katicet padyāni
kavayām cakre | tānī cā 'tva sarasaramaṇīyān ākalayya tadānīm evot-
kaṭasamukhaṇḍhāvaśān nijasuṇḍrē bāṇakavaye nivedayitumāndās tadāvāsa-
bhavanam abhijagāma | tatra ca bāṇakavir nijavallabhām̄ mayūrasva-
sāram mānakaluṣitām̄ prasādayaṁs tatkālakalpitām̄

gataprāyā rātriḥ kr̄ṣatanu śāśi śryata iva
pradīpo 'yam̄ nindrāvāśam upagato ghūrṇita iva
prāṇāmānto mānas tyajasi na tathā 'pi krudham aho

iti pādonam padyam̄ pāthitvā caramacaraṇasamgatīm̄ kalpayam̄ tāvad eva
pāpaṭhyām̄ cakre | atrā 'vasarc ghanastanitasyeva gambhīrasya bāṇakavī-
bhāṣanasya śravaṇena vivaśāntaḥkaraṇo mayūrakavīḥ svapratibhāpravā-
ham̄ niroddhūm akṣamas tatpadye 'pekiṣṭām̄ susaṅgataṁ caturthacaraṇām̄
kucapratyāsattyā hṛdayam̄ api te caṇḍī kaṭhinam̄
ity evaṇprūpan̄ kekānūnādam̄ iva mandramadhusvareṇodīrayām̄ āśa | tac
chrutvā sajjadhanuṣas tūrṇam̄ bāṇo lakṣyam̄ ivā 'yam̄ api bāṇakavir nija-
nāmno 'nvarthatāsamarthanāya [iva] līlāśadmano jhaṭīti vinirgatyā pṛā-
ṇādhikāpriyām̄ suhṛdvaram̄ mayūrakavīm̄ samājagāma | tato 'syā bāṇa-
vanītyā rasabhaṇgajitanālakṣobhavatyāḥ pātivratyaprabhāveṇā 'cirād
eva sāpataḥ sa mayūrakavīḥ kuṣṭharogakavalitasarvāṅgah̄ saṃvṛttāḥ | athā
'syā pāparogasya samūlam̄ unmūlanāya śatasamkhyākahṛdyatamaṇapadya-
ghaṭitākāvya bandhena bhagavantām̄ bhūskaradevaṁ stutvā tatprasāda-
himnā pṛanaṣṭa pāparogah̄ kanakaruci ragātro 'yam̄ mayūrakavīḥ saṃba-

¹ These are the opening lines of the *Bhaktīmārastotra*.

² Quoted by Jhalakīkara, *Kāvya-prakāśa*, p. 10-II.

*bhävety evam tätþaryaka itihäso merutungäcäryakrtaprabandhacintämäny-
ädigranthe sthitah—iii*

'The cause of the acquisition, by the poet Mayüra, of the disease of leprosy is set forth in the commentary on the *Suryasataka*, composed by Bhaṭṭayajñeśvara, as follows: "Formerly, indeed, after one thousand plus seventy-eight years had passed away, according to the era of the illustrious Vikramärka (i.e. 1022 A.D.), the great poet Mayüra, the jewel-lamp of the assembly-hall of the illustrious Bhojarāja who had obtained his rise [to fame], dwelt in the city of Dhärā. And the husband of the sister of this (Mayüra), the poet Bāna, author of the *Kädambari*, a prose composition, was very friendly [to Mayüra]."

"Then once, the poet Mayüra, becoming wakeful toward the end of night, composed some stanzas of poetry. And noticing that these (stanzas) were exceedingly charming by reason of their possessing sentiment, he then, indeed, because of being subject to an ardent longing to communicate [them] to his own friend, the poet Bāna, went to the place of his (Bāna's) abode.

"There the poet Bāna, [seeking] to conciliate his own wife, Mayüra's sister, who was contaminated by pride, was reciting the following stanza, composed on the [spur of the] moment, and lacking one *pāda*:—
'O slender-bodied one, the night is almost gone; the moon, as it were, fades;
This lamp flickers as if it were subject to the control of sleep;
Haughtiness is appeased by prostration; yet thou, alas! dost not abandon
thy anger.'

"Seeking to arrange the fitting in of the last *pāda*, he meanwhile kept reciting repeatedly [the first three lines].

"At this juncture, upon hearing the voice of Bāna, which was deep, like heavy thunder, the poet Mayüra, his mind [working] spontaneously, [and being] unable to restrain the current of his own wit, uttered, in a voice that was pleasant and sweet, the desired fourth *pāda* in his (Bāna's) stanza—a fourth *pāda* that was very suitable, and like the noise of a peacock—

'Thy heart, O angry one, [has] also [become] hard by reason of its proximity to thy breasts.'

"Hearing this, the poet Bāna, for the sake of conformity to the meaning of his own name, like an arrow (*bāṇa*) [sped] quickly from a strung bow to its mark, instantly rushed from his pleasure-house, [and just outside] came upon the poet Mayüra, his best friend, dear to him above his life.

"Then that poet Mayüra, cursed full quickly by the power of the conjugal fidelity of that wife of Bāna, whose mind was possessed of an agitation produced by the interruption of the sentiment, became affected [lit. eaten] in all his limbs by the disease of leprosy.

"Then the poet Mayüra, for [the purpose of] eradicating entirely his sin and disease, praised the blessed Light-making god (*Surya*) by means of the production of a literary composition consisting of most charming stanzas amounting to a hundred [in number], and by the greatness of the

kindness of that (Sūrya) came to have his sin and his disease annihilated, and his body radiant as gold—such is the gist (*tātparyaka*) of the story according to the account set forth in the first book of the *Prabandha-cintāmaṇi* composed by Merutunga.”

Allusion to the Jaina tale in the Kāvyaprakāśa. A glimpse of the Jaina tale, consisting of an allusion to Mayūra's miraculous cure from leprosy, is found in the *Kāvyaprakāśa* of Mammaṭa and Allaṭa,¹ a rhetorical work composed 1050–1100 A.D.² In chapter 1 of that work, the case of Mayūra is cited as an example of the power of poetry to remove misfortune or sin:—

ādityāder mayūrādinām ivā 'narthanivāraṇam³

‘The removal of misfortunes [or sin], as in the case of Mayūra and others, [through the power] of Āditya (Sūrya) and others.’

This is explained by the commentator Jayarāma, who says⁴:—

mayūranāmā kavīḥ śataslokenā "dityam stutvā kuṣṭhān nistirṇa iti prasiddhiḥ

‘the poet, Mayūra by name, having praised Āditya (Sūrya) by a hundred *ślokas*, was delivered from leprosy—so says common report.’

¹ For the joint authorship of the *Kāvyaprakāśa*, see G. A. Jacob, *Notes on Alāmkāra Literature*, in *JRAS*, new series, vol. 29 (1897), p. 282.

² For the date of the *Kāvyaprakāśa*, see the English translation of that work by Gaṅgānātha Jhā, introd., p. 16, Benares, 1898; and also Krishnamacharya, *Sanskrit Literature*, p. 164.

³ Text given by B. V. Jhalakikara, *Kāvyaprakāśa*, cap. 1, 2–3, p. 10, 2d ed., Bombay, 1901.

⁴ Jayarāma's commentary on the *Kāvyaprakāśa* is quoted by Hall, *Vāsavadattā*, introd., p. 8, note. See also other commentaries on the *Kāvyaprakāśa*, as, for example, the *Narasimhamanīṣā* (i.e. the *Manīṣā* of Narasiṁha Thakkura; cf. M. A. Stein, *Catalogue of the Sanskrit Manuscripts of the Mahārāja of Jammu and Kashmir*, p. 60, Bombay, 1894, and Aufrecht, *Catalogus Catalogorum*, part 2, p. 19, b, Leipzig, 1896), which is quoted by Jhalakikara, *Kāvyaprakāśa*, p. 10, and which says: *mayūranāmā kavīḥ ślokaśatena "dityam upaślokyā kuṣṭharogān nistirṇa iti janaśrutir*, ‘the poet, Mayūra by name, having praised Aditya (Sūrya) with a hundred *ślokas*, was freed from the disease of leprosy—so says common report’; and the *Udyota* of Nāgojibhāṭṭa (quoted in D. T. Chandorkar's edition of the *Kāvyaprakāśa*, *ullasā* 1 and 2, p. 5, Poona, 1898), which reads: *mayūraśarmā sūryaśatakena kuṣṭhān nistirṇa iti ca prasiddham*, ‘Mayūra was delivered from leprosy by means of the *Sūryaśataka*—so says common report.’

This reference in the *Kāvyaprakāśa* to Mayūra's cure from leprosy is of special interest as being the earliest datable allusion to any of the incidents narrated in the Jaina tale, being even earlier than the *Prabhāvakacaritra* (1250 A.D.),¹ in which, as noted above (p. 19), the name of Mānatūṅga is first coupled with those of Bāṇa and Mayūra. For the very reason of this chronological antecedence it is possible that the 'Jaina tale,' as I have dubbed it, may not be of Jain origin so far as it relates to Bāṇa and Mayūra, although its inclusion of Mānatūṅga, and the highly embellished form in which we have received it, are, I think, undoubtedly due to writers of the Jaina faith.

Allusion to the Jaina tale in the Sudhāsāgara. Again we are indebted to Jhalakīkara for supplying us with the following passage from the *Sudhāsāgara*,² which describes Mayūra's release from the thrall of leprosy by the composition of the *Sūryasātaka*. As related in this work, the incident recalls Bāṇa's feat with the palanquin, described in the *Prabandhacintāmaṇi* (see above, p. 27):—

uktam ca sudhāsāgarakārār̥ api—purā kila mayūrasarmā kuṣṭhī kariḥ
kleśam asahiṣṇuh [sūryaprasādena kuṣṭhān nistarāmī prāṇān vā tyajāmī
'ti niścitya haridvāram gatvā gaṅgātate] atyuccataruśākhāvalambi śata-
rajjusikiyam adhirūḍhah sūryam astāuṣit | akaroc cāikākāpadyante ekāika-
rajjuvicchedam evam kriyamāṇakāvyaparituso raviḥ sadya eva nirogām
ramāṇīyām ca tattanum akāṛṣit prasiddham ca tanmayūrasātakam (sūr-
yaśatakāparaparyāyam)—iti³

'And it is also said by the writers of the *Sudhāsāgara*—“Formerly, indeed, the poet Mayūra, a leper, [becoming] unable to endure his affliction, [having resolved: ‘I will gain deliverance from leprosy by the kindness of Sūrya, or I will abandon life,’ went to Haridvāra⁴ on the bank of the Ganges], and mounted into a swing [formed] of a hundred ropes and hanging from a very high limb of a tree. [Then] he praised Sūrya, and at the end of each stanza he cut one rope. Ravi (Sūrya), satisfied by the

¹ See above, p. 17, note 2.

² The *Sudhāsāgara* of Bhīmasena, a commentary on the *Kāvyaprakāśa*; cf. Aufrecht, *Catalogus Catalogorum*, part 1, p. 102, a.

³ Jhalakīkara, *Kāvyaprakāśa*, p. 10.

⁴ Haridvāra, 'Viṣṇu's Gate,' is a celebrated town and sacred bathing-place, situated where the Ganges leaves the mountains for the plains of Hindūstān. It is now called Hardvār; cf. Monier-Williams, *Sanskrit-English Dictionary*, Oxford, 1899, s.v.

poem composed under these circumstances, at once indeed made his body free from disease and lovely, and [made] his *Mayūraśataka* (another name for *Suryaśataka*) renowned.”¹

Allusion to the Jaina tale in Jagannātha's commentary on the Sūryaśataka of Mayūra. Still another reference to Mayūra's affliction with leprosy is recorded in Jagannātha's commentary, from which we have already quoted (p. 8).² This reference is as follows³ :—

śrīmanmayūrabhaṭṭāḥ pūrvajanmaduradṛṣṭahetuagalitakuṣṭhajuṣṭo g
... kṣamo vāndhavaskandhāvalambī bhagavatsūryamandirasaṅkirnadvā-
rāvalambanāśaktas tatpaścād upaviṣṭah pūrvajanmaduradṛṣṭasṛṣṭakusṭha-
rogāpanodanepsur vāndhavāśīrvādavyājena raśmirājirathamandala ... m
eva bhagavantam stātūti jambhārātibheti

‘the celebrated Mayūrabhaṭṭa, having become afflicted with incurable leprosy caused by his misfortune in a previous existence . . . [text broken] . . . patient, leaning on the shoulder of a kinsman, unable to rest against the narrow door of the temple of the blessed Sūrya, and having sat down behind it, striving, under the pretense of the utterance of a benediction³ on his relatives, to obtain a removal of the disease of leprosy which was produced by his misfortune in a previous existence, praises the Blessed (Sūrya) with the [poem] beginning *jambhārātibha*⁴ [devoting some stanzas] to the series of rays, [others] to the chariot, disk⁵ . . . [text broken] . . .’

Here, it may be remarked, the cause of Mayūra's affliction with leprosy is not ‘the curse of the faithful wife,’ but the outworking of *karma* in a previous existence, and the commentator does not commit himself to the statement that the leprous spots were removed by the composition of the *Sūryaśataka*, but merely says that Mayūra ‘strove (or, desired) to obtain (*ipsu*) the removal of the disease’ by that means. It may even be possible that Jagannātha is not drawing from the Jain story at all, for he

¹ Jagannātha probably flourished in the seventeenth century; cf. above, p. 7–8.

² Text given by M. Haraprasāda Śāstrī, *Notices of Sanskrit Manuscripts, Second Series*, vol. 1, p. 411, no. 412, Calcutta, 1900.

³ Every stanza in the *Sūryaśataka* is in the form of an *āśiṣ*, or ‘benediction’.

⁴ The opening words of the *Sūryaśataka*; cf. below, p. 108.

⁵ The division of the subject-matter of the *Sūryaśataka* is discussed below; cf. p. 84–85.

follows it only in general outline, and I am the more inclined to this view because he gives information—namely, the account of a literary contest at Benares (see above, p. 8)—which no one else has recorded for us, thus showing his independence.

COMMENTS ON THE JAINA TALE

Origin of the tale. Having given the story, we are now prepared to comment upon it. The reader probably noted in the course of the narrative the statement¹ that the goddess Cañḍikā appeared and restored Bāṇa's amputated limbs at the recitation of the sixth syllable of the first stanza of the *Cañḍīśataka*. Now in the first stanza of this poem, though not including the actual sixth syllable, occurs the following *pāda* :—

ity udyatkopaketūn prakṛtim avayavān prāpayaṇtyeva devyā²

'by Devī (Cañḍī), who caused by these words, as it were, the parts of [her] body that displayed signs of rising anger to resume their normal state.'

Bühler has cleverly pointed out³ that in all probability the story of Bāṇa's self-mutilation had its inception in this sentence, the Jain commentator taking the words as a reference to the author instead of to the goddess. And this suggested explanation of Bühler's is very much strengthened by applying the same line of reasoning in the case of the *Bhaktāmarastotra* and the *Sūryaśataka*.

Consider first the *Bhaktāmarastotra*. According to the Jaina tale, as the reader will remember,⁴ Mānatuṅga was loaded with 42 chains which dropped from him successively, one at the conclusion of each stanza, as the *Bhaktāmarastotra* was recited. The forty-second stanza⁵ of this *stotra* reads as follows :—

¹ See above, p. 24.

² For the text of the *Cañḍīśataka*, see below, p. 267–357.

³ G. Bühler, *On the Cañḍikāśataka of Bāṇabhaṭṭa*, in IA, vol. 1, p. 115. Peterson agrees with Bühler; cf. Peterson, *Kādambarī*, introd., p. 97, 2d ed., Bombay, 1889.

⁴ See above, p. 24 and 28.

⁵ Stanza 42 of the edition by Jacobi in *Indische Studien*, vol. 14, p. 359–376, Leipzig, 1876; but stanza 46 of the edition in the Kāvyamālā Series,

āpādakanṭham uruśrṅkhala veṣṭitāṅgā
gāḍham brhannigaḍakoṭinighṛṣṭajaṅghāḥ
tvānnāmamantram anīśam manujīḥ smarantah
sadyah svayam vigatabandhabhayā bhavanti

'Mortals whose limbs are clothed from neck to foot in mighty fetters,
And whose shanks are severely chafed by millions of stout chains,
Will, by incessantly meditating on thy name as a *mantra*,
Become at once, by their own efforts, freed from the distress of [this]
confinement.'

Here it is even more obvious than in the case of the *Candīśataka* and *Bāṇa*, that the starting-point of the ridiculous story, so far as it refers to Mānatunga, is found in this forty-second stanza of the *Bhaktāmarastotra*.

Similarly, in the case of the *Sūryaśataka*, it is equally obvious that the story of Mayūra's miraculous recovery from leprosy owes its origin to the wording of the sixth stanza of the *Sūryaśataka*, for it was at the recitation of the sixth stanza, according to the Jain commentator,¹ that Sūrya appeared in person to relieve Mayūra's suffering. This sixth stanza runs as follows:—

śīrnaghrāṅghri pānīn vṛañibhir apaghānāir ghargharāvya ktaghoṣān
dīrghāghrātān aghāughāhī punar āpi ghaṭayaty eka ullāghayan yaḥ
gharmāṁśos tasya vo 'ntardvīgūnaghānaghṛnānighnānirvīgnāvṛtter
dattārghāḥ siddhasaṅghāḥ vidadhatu ghṛṇayaḥ śīghram aṅghovīghātām²

'The Hot-rayed (Sūrya) alone makes anew and cures those who, because long rank with multitudes of sins,
Have shriveled noses, feet and hands, whose limbs are ulcerous, and who make gurgling indistinct noises—
He alone makes them new, his conduct being free from restrictions, and subject [only] to the abundant compassion [that exists] in twofold measure in his soul.
May the Hot-rayed (Sūrya's) rays, to which oblations are offered by hosts of Siddhas, quickly cause the destruction of your sins.'

This stanza, besides being a masterpiece of the alliteration of *gh* sounds, sufficient in itself to gain the ear and admiration of a

by Durgāprasād and Pañashikar, 3d revised ed., Bombay, 1907. However, in the preface (p. 1) of the Kāvyamālā edition, the editors take the ground that stanzas 32–35, as printed by them, are almost certainly not the work of Mānatunga, but were added by a later hand.

¹ See above, p. 24.

² See the text of the *Sūryaśataka*, given below, p. 108–225.

Sūrya of stone, contains allusions to disfigured limbs and features, wound-like ulcers, and a hoarse gurgling voice, which are plain references to leprosy.¹ And these symptoms Sūrya is here said to cure. Bühler's theory as to the origin of the miraculous tale of Bāna's recovery from his self-mutilation is thus strengthened by the application of a similar line of reasoning in the case of Mayūra's cure, although it may be argued that the story of Mayūra's wonderful resuscitation was already common property by the time of the Jaina fabricator.² At any rate the latter was doubtless familiar with the *Sūryasatka*, so that a reference to its sixth stanza would be quite *apropos* for the purpose of further embellishment.

The legend of Sāmba. It must be borne in mind that the idea of effecting a cure of leprosy by the aid of the Sun was not a new one in the Orient. According to Herodotus, the ancient Persians believed that affliction with leprosy was the consequence of sinning against the Sun. In the first book of his history it is recorded³ :—

διν δὲ τῶν ἀστῶν λέπρην ή λεύκην ἔχη, ἐς πόλιν οὗτος οὐ κατέρχεται οὐδὲ συμπίσ-
γεται τοῖσι ἀλλοισι Πέρσησι· φασὶ δέ μιν ἐς τὸν ἥλιον ἀμαρτύντα τι ταῦτα ἔχειν

'Whatsoever one of the citizens has leprosy or the white [leprosy] does not come into the city, nor does he mingle with the other Persians. And they say that he contracts these [diseases] because of having committed some sin against the Sun.'

From this it may be argued that the Persians believed the Sun could cure leprosy, for the same god who brought contagious diseases upon men must surely have been able to take them away again.

¹ On Indian medical theories in general concerning leprosy, see Jolly, *Medizin*, in *Grundriss der Indo-Arischen Philologie*, p. 96-99, Strassburg, 1901.

² It has been pointed out above (p. 17 and 18) that the Jaina tale about Mayūra and Bāna seems to have been first told in the *Prabhāvakacaritra* (1250 A.D.), but that a reference to Mayūra's recovery from leprosy—the reference is so regarded, at least, by the commentators—occurs in the *Kāvyaprakāśa* (1050-1100 A.D.).

³ Herodotus, i. 138; cf. the edition of H. R. Dietsch, revised by H. Kalenberg, vol. i, Leipzig, 1899.

There is some reason for believing that this Persian conception of the power of the Sun to inflict and remove leprosy was brought by some Magi into the northwest of India, and that the Iranian saga dealing with the history of Sām and the hoary Zāl was the parent of the Indian legend of Sāmba.¹ The latter tale, which is, I imagine, the prototype of our Mayūra story, is told in the closing chapters of the *Bhaviṣya Purāṇa*. Since no text of the *Bhaviṣya* is available for my use, I shall give the synopsis of the Sāmba legend as taken from that *Purāṇa* by Wilson² and recorded by the editor of Wilson's *Viṣṇu Purāṇa*. It runs as follows: 'The last twelve or fourteen chapters of the *Bhavishya Purāṇa* are, in fact, dedicated to the tradition, of which a summary and not altogether accurate account has been given by Colonel Wilford, in the Eleventh Volume of the Asiatic Researches, and which records the introduction of the worship of the Sun into the north-west of Hindusthān, by Sāmba, the son of Kṛishṇa. This prince, having become a leper, through the imprecation of the irascible sage Durvāsas,³ whom he had offended, and despairing of a cure from human skill, resolved to retire into the forest, and apply himself to the adoration of Sūrya, of whose graciousness and power he had learned many marvellous instances from the sage Nārada. Having obtained the assent of Kṛishṇa, Sāmba departed from Dwārakā; and, proceeding from the northern bank of the Sindhu (Indus), he crossed the great river the Chandrabhāgā (the Chinab), to the celebrated grove of

¹ For a full discussion of this interesting topic, see T. Bloch, *Eine indische Version der iranischen Sage von Sām*, in *ZDMG*, vol. 64 (1910), p. 733-738; cf. R. G. Bhandarkar, *Vaiṣṇavism, Saivism* (in Bühler's *Grundriss*), p. 151-155, Strassburg, 1913.

² H. H. Wilson, *Viṣṇu Purāṇa* (translated into English), vol. 5, *Corrigenda*, p. 381, London, 1870. The editor states that the synopsis, which I here append, was a communication from Wilson to Père Reinaud, and was included by the latter writer in his *Mémoire géographique, historique et scientifique sur l'Inde*, etc., p. 391-397.

³ T. Bloch, in *ZDMG*, vol. 64, p. 733, footnote 3, says: 'Nach dem Sāmba-Purāṇa war es in Wirklichkeit nur eine Verleumdung von seiten Nārada's gewesen, der Sāmba des verbotenen Umgangs mit den 1600 Frauen Kṛishṇa's beschuldigt hatte; siehe Rājendralāla Mitra, *The Antiquities of Orissa*, Vol. 2, Seite 145.'

Mitra (Mitravana), where, by fasting, penance, and prayer, he acquired the favour of Sūrya, and was cleansed of his leprosy.'

It seems to me reasonable enough to suppose that the fabricator who first stated that Mayūra was cured of leprosy by the power of the Sun had in mind this legend of Sāmba. It cannot, of course, be proved that he did, but the suggestion is worthy of consideration.

What was the leprosy of Mayūra? Another interesting point for speculation and discussion is the nature of the disease from which Mayūra is said to have suffered. Was it genuine leprosy, or might it possibly have been some form of skin trouble that would be benefited by exposure to the rays of the Sun? Bloch hazards the suggestion¹ that by the word λεύκη (white leprosy), used by Herodotus in the passage quoted above (p. 35), is meant the modern *leukoderma*, a disease that even today in India is confused by ignorant people with leprosy. He even goes so far as to say that albinos might be regarded as suffering from λεύκη. It has also been suggested to me that Mayūra's 'lepra-spots' were perhaps nothing more than the eruption of some venereal disease, and, as such, comparable and similar to the 'thousand eyes' of Indra. And it is interesting to note, in this connection, that the 'thousand eyes,' which were originally *bhāga*,² were—like the leprosy of Sāmba, according to the account supplied from the *Sāmba-Purāṇa*³—imposed as punishment for illicit amours.

The real reason for the composition of the Sūryaśataka. The real reason for the composition of the *Sūryaśataka* is probably to be connected with the presumed fact that the cult of the Sun was popular or fashionable in the days of Harṣa.⁴ We

¹ Bloch, as cited in the note preceding, p. 733, footnote 2.

² See the discussion of Indra's 'thousand eyes', given below (p. 217), under *Sūryaśataka*, stanza 94, note 4.

³ See above, p. 36, note 3.

⁴ Some scholars believe that sun-worship was introduced into north-western India from Persia; cf. the article *The Sect of Sāuras and the Northern Sun-Worship*, p. 154, in the latest addition to Bühler's *Grundriss*, the volume by R. G. Bhandarkar, entitled *Vaiṣṇavism, Saivism, Strassburg*, 1913; see also Bloch's article cited above, p. 36, note 1.

know, at any rate, from several of Harṣa's inscriptions, that that monarch's father, and some of his ancestors, were *paramādityabhakta*,¹ 'devoted to the supreme Āditya (Sūrya),' a statement that finds support in Bāṇa's *Harṣacarita*, which says of Harṣa's father Prabhākaravardhana that 'the king was by natural proclivity a devotee of the sun. Day by day at sunrise he bathed, arrayed himself in white silk, wrapt his head in a white cloth, and kneeling eastwards upon the ground in a circle smeared with saffron paste, presented for an offering a bunch of red lotuses, set in a pure vessel of ruby and tinged, like his own heart, with the sun's hue. Solemnly, at dawn, at midday, and at eve he muttered a prayer for offspring, humbly with earnest heart repeating a hymn having the sun as its center.'²

There are, besides, in the *Harṣacarita* a number of incidental references to sun-worship,³ and Hüan Tsang, the Chinese Buddhist pilgrim who visited India during Harṣa's reign, has left in his writings the account of a quinquennial religious festival held by Harṣa at Prayāga⁴ (Allahābād), and records that on the occasion when he himself was present at one of these festivals, the statues of Buddha, Sūrya and Siva were made the centers of worship on three successive days. Perhaps our poem was written because of royal command, like the *Carmen Saeculare* of Horace, and it may have been intended to grace the celebration of some such festival as those held at Prayāga. Of course the statement made by Anvayamukha—

¹ See the *Madhuban Plate of Harṣa*, in *EI*, vol. 7, p. 157–159; the *Banskhera Plate of Harṣa*, in *EI*, vol. 4, p. 210; and Harṣa's *Sonpat Seal*, in *CII*, vol. 3, p. 231–232; cf. also Ettinghausen, *Harṣa Vardhana*, p. 87, 143–151.

² See Cowell and Thomas, *Harṣa-carita* (English translation), p. 104, Cambridge, 1897.

³ Cf. Cowell and Thomas, *Harṣa-carita*, p. 40, 118, 147, 156, 163, 241, and 246.

⁴ Ettinghausen (*Harṣa Vardhana*, p. 48, note 4) refers, for an account of this festival, to St. Julien, *Histoire de la vie de Hiouen Tsang et de ses voyages dans l'Inde*, p. 254; see also Samuel Beal, *Buddhist Records of the Western World* (translated from the Chinese of Hüan Tsang), vol. I, p. 233, Boston, 1885. See also Ettinghausen, *op. cit.*, p. 92, 108, 163.

mayūra nāma mahākavir antahkaraṇādisarvāvayanirvṛtisiddhaye sarva-janopakārāya ca . . . ādityasya stutim̄ ślokaśatena pranītavān¹

'the great poet named Mayūra composed a hymn to Āditya (Sūrya) in a hundred ślokas, for the attainment of emancipation from all the pangs(?) of the soul, and for the benefit of all people'—

is a statement of an entirely formal nature, containing general, and not particular reasons. And the same is true of the assertion made in the one hundred and first stanza of the *Sūryaśataka*, to the effect that that poem was 'composed by Mayūra for the good of the world.'²

The real reason for the composition of the Cañḍīśataka. By a similar line of reasoning, the *Cañḍīśataka* of Bāṇa may owe its origin to the prevalence and popularity of Śāivism, or Śiva-worship. Peterson, who accepts Mānatunga as a contemporary of Bāṇa and Mayūra, is inclined to adopt the view that 'the *Cañḍikāśataka* of Bāṇa, the *Sūryaśataka* of Mayūra, and the *Bhaktamarastotra* of Mānatunga are three opposing poems written by devotees of one or other of the great forms of religion which flourished side by side under Harṣa's protection.'³ Here by 'the great forms of religion' Peterson presumably means Śāivism, Sun-worship, and Jainism. Under this ruling, Mayūra, because of his authorship of the *Sūryaśataka*, must be classed among the Sāuras, or Sun-worshippers, although we shall see later⁴ that there is some reason to believe that he also composed a poem or literary work in honor of Śiva.

Mayūra not a Jain. Ettinghausen states that Mayūra was a Jain.⁵ I do not agree with Ettinghausen on this point, and I cannot see on what grounds he has reached such a conclusion,

¹ This quotation from Anvayamukha's commentary on Mayūra's *Sūryaśataka* is given by M. Winternitz, in *A Catalogue of South Indian Sanskrit Manuscripts*, p. 54 (no. 46), London, 1902. Dr. Winternitz says that the manuscript containing the commentary should be dated about 1775 A.D. This is presumably also the date of Anvayamukha.

² See below, p. 225.

³ Peterson, *Kādambarī*, introd., p. 97.

⁴ See below, p. 61 and 233, note 2.

⁵ Ettinghausen, *Harṣa Vardhana*, p. 93: 'Mayūra, quoique jaina, était un des poètes favoris de Harṣa.'

for, besides the statement of the Jaina *pāṭṭāvalī* that 'Mānatunga converted the king who was beguiled by the sorceries of Bāṇa and Mayūra,'¹ we have the evidence of our fully embellished Jaina tale, which clearly represents Bāṇa and Mayūra as opposed both to Jainism and to its representative, Mānatunga. The only reference I have found that could lead anyone to believe that Mayūra so much as favored the Jains, is a passage in the *Yaśastilaka*² of Somadeva, a Jain writer who flourished 959 A.D.,³ and even this does not claim him as an adherent of the sect. In the course of the story⁴—the *Yaśastilaka* is a quasi-historical novel—the king Yaśodhara adopts Jainism, and in defending his step against the objections of the queen-mother, makes the following remark⁵ :—

urvabhāravibhavabhūtibhartyharibhartṛmenṭhakanṭhaguṇāḍhyavyāsabhā-
savosakālidāsabānāmayūranārāyaṇakumāramāgharājaśekharādimahākavi-
kāvyeṣu tatra tatrā 'vasare bharatapranite kāvyaḍhyāye sarvajanaprasid-
dheṣu teṣu teṣu 'pākhyāneṣu ca kathām tadviṣayā mahati prasiddhiḥ

'[Don't you see that] in the writings of the great poets Urva, Bhāravi, Bhavabhūti, Bhartṛhari, Bharṭmenṭha, Kanṭha, Guṇāḍhya, Vyāsa, Bhāsa, Vosa, Kālidāsa, Bāṇa, Mayūra, Nārāyaṇa, Kumāra, Māgha, Rājaśekhara, here and there, when occasion warrants, and in the chapter on *kāvya*, written by Bharata, and in various tales famous among all people [i.e., folk-stories], there is great fame in reference to it.'⁶

Such a statement, taken from a Jain author,⁷ should hardly be

¹ See above, p. 19–20.

² The *Yaśastilaka* has been edited by Śivadatta and Parab in the *Kāvya-mālā* Series; two volumes, Bombay, 1901 and 1903.

³ Duff, *Chronology*, p. 74 and 93. Peterson, *Search for Skt. MSS, First Report*, p. 56, gave the date of the *Yaśastilaka* as *Samvat* 881; this he corrected, in *Second Report*, p. 33, to *Saka* 881.

⁴ A lengthy synopsis of the contents of the *Yaśastilaka* is given by Peterson, in *A Second Report of Operations in Search of Sanskrit Manuscripts*, p. 33–47, Bombay, 1884.

⁵ See the *Kāvya-mālā* edition of the *Yaśastilaka*, vol. 2, p. 113.

⁶ By the phrase 'in reference to it' is meant 'in reference to Jainism'; cf. the commentary on this passage of the *Yaśastilaka*: *tadviṣayā digambarasambandhīnt*, 'in reference to it [means] reference to the Digambara [sect of the Jains].'

⁷ Somadeva, author of the *Yaśastilaka*, was a Jain; cf. Duff, *Chronology*, p. 93; Peterson, *Search for Skt. MSS, Second Report*, p. 33.

made authority for the belief that Mayūra was a Jain, especially as it is certain that Bhartṛhari, Guṇāḍhya, Kālidāsa and Rājaśekhara were orthodox Brāhmans¹; and as concerns the accuracy of the statement itself, I would say that in reading the *Suryasataka* and the other writings of Mayūra, I have not noted, even 'here and there,' as Somadeva asserts, any commendation of the Jainas or their system. On the whole, the evidence which we have is altogether opposed to Ettinghausen's view that Mayūra was a Jain, and until some new and reliable testimony to the contrary is forthcoming, I think we are not warranted in placing our poet among the followers of Mahāvīra.

King Bhoja. With regard to the king Bhoja whom the Jaina tale substitutes for Harṣa as the patron of Bāṇa and Mayūra, two of our versions call him *vṛddhabhoja*, or the 'elder Bhoja,' king of Ujjain²; but in a third version, the *Prabandhacintāmaṇi* of Merutunga, he is called Bhoja of Dhārā.³ The last-named is a king well-known in later Indian history⁴ both as an author and, more especially, as a patron of literature,⁵ and he ruled over Mālava in the eleventh century of the Christian era.⁶ Since Ujjain and Dhārā are both cities of Mālava, we may fairly conclude that Bhoja of Ujjain is identical with Bhoja of Dhārā, the more so since Abu-l-Fadl in his *Ā'in-i Akbari* states that Bhoja moved his capital from Ujjain to Dhārā.⁷

¹ This information about Bhartṛhari, etc., was given me by Dr. Louis H. Gray.

² See above, p. 21 and 24-25.

³ See above, p. 29.

⁴ See Vincent Smith, *Early History of India*, p. 395-396, 3d ed., Oxford, 1914; Duff, *Chronology*, p. 109 and references; Rājendralāla Mitra, *Bhoja Rāja of Dhār and his Homonyms*, in *JASB*, vol. 32 (1863), p. 91-110; and Hoernle and Stark, *History of India*, p. 73, 90, 4th edition, Cuttack, 1909.

⁵ Aufrecht (*Catalogus Catalogorum*, vol. 1, p. 418) believes that all the works attributed to Bhoja's pen—he lists more than twenty such—were written by authors who lived during Bhoja's reign or some time later.

⁶ For the date, see the references cited in the second note preceding.

⁷ Cf. Lassen, *Indische Alterthumskunde*, vol. 3, p. 848, Leipzig, 1858.

THE BHOJAPRABANDHA¹

In this connection it is interesting to note that the literary composition *Bhojaprabandha*, a highly legendary history of Bhoja of Dhārā, written by Ballāla in the sixteenth century,² associates Bāṇa and Mayūra with that monarch. Like the first anonymous commentary on the *Bhaktāmarastotra*, referred to above,³ it states that these two poets were among five hundred men of letters⁴ who received support and maintenance at the hands of this generous Mālava king, the only difference in the two accounts being that in the commentary on the *Bhaktāmarastotra* the king is called Bhoja of Ujjain, while the *Bhojaprabandha* terms him Bhoja of Dhārā. This little volume—the *Bhojaprabandha*—which may be a work of Jain origin,⁵ is divided into two parts. The first part gives a narrative of events, showing how Bhoja succeeded his uncle Muñja⁶ on the throne of Mālava. The second part consists largely of a series of anecdotes about Bhoja,

¹ This work has been edited by K. P. Parab, 2d revised edition, Bombay, 1904; cf. the articles, containing some text, and translations in French, of extracts from the *Bhojaprabandha*, by Théodore Pavie, in *Journal Asiatique*, as follows: *Bhodjaprabandha, histoire de Bhodja*, vol. 64 (1854), p. 185-230; *Le Poète Kālidāsa à la cour de Bhodja*, vol. 65 (1854), p. 385-431; *Les Pandits à la cour du roi Bhodja*, vol. 66 (1855), p. 76-105. See also the monograph, *Die Rezensionen des Bhojaprabandha*, by Ludwig Oster, Darmstadt, 1911.

² Of Ballāla practically nothing is known. Aufrecht (*Catal. Cod. Skt. Bibl. Bodl.*, p. 151, a) determines his date as follows: 'De Ballālae aetate haec comperi. Filium Raṅganātham, nepotem Viśvarūpam habuit, qui astronomi seculo septimo decimo ineunte vixerunt. Ipse igitur exeunte seculo sexto decimo floruit.'

³ See above, p. 25.

⁴ See below, p. 43.

⁵ Bhāu Dājī, *On the Sanscrit Poet, Kālidāsa*, in *JBRAS*, vol. 6, p. 222, makes the following statement which has, apparently, not received later contradiction: 'According to tradition, the poets Bāṇa and Mayūra were contemporaries to Bhoja. Some Jain records make them contemporaries of a *Vṛddha*, or elder Bhoja; others, such as the author of the *Bhojaprabandha*, bring them down to the age of Muñja and Bhoja, in the eleventh century of the Christian era.'

⁶ This Muñja, the Paramāra king of Mālava, must not be confounded with the eighth-century writer Muñja, who composed the *Gāudavaho*; cf. Haas, *Dasarūpa*, introd., p. 22, note 5, New York, 1912.

and his relations with the many poets and literary lights that were wont to throng his court. Mayūra is mentioned a number of times, principally in the anecdotes, and it has seemed best to me simply to record here these references to him, although I realize their probable utter lack of value as real historical and biographical data. In perusing them, the reader must always bear in mind that Ballāla is dealing with fictitious events, possibly leavened, here and there, with a germ of truth, and that the *Bhojaprabandha* is universally condemned¹ for its anachronisms and inaccuracies. The allusions, however, are as here recorded.

ALLUSIONS TO MAYŪRA IN THE BHOJAPRABANDHA

In the following extracts, taken mostly from the anecdotes contained in the *Bhojaprabandha*, I have given text and translation of such passages as actually include the name of Mayūra. Of other parts, introduced merely for the purpose of making clear the context, only synopses or abridgments are given.

A list of poets at Bhoja's court. The text runs as follows:—

tataḥ krameṇa pañcaśatāni viduṣām vararuci-bāṇa-mayūra-rephāṇa-hari-
śaṅkara-kaliṅga-karpūra-vināyaka-madana-vidyā-vinoda-kokila-tārendra-
mukhāḥ sarvaśāstravivacikṣānāḥ sarve sarvajñāḥ śribhojarājasabhām alam-
cakruḥ²

'Then there ornamented the court of the illustrious King Bhoja all the five hundred omniscient savants, versed in all the *sūstras*, chief of whom, in order, were Vararuci, Bāṇa, Mayūra, Rephaṇa, Hari, Śaṅkara, Kaliṅga, Karpūra, Vināyaka, Madana, Vidyā, Vinoda, Kokila and Tārendra.'

The poet Kṛidācandra joins the court circle of Bhoja. One day an unknown poet, clothed in a loin-cloth only, seeks admission to Bhoja's presence. Upon being admitted, he takes a seat, unbidden, and recites a stanza. Bhoja inquires his name, and after slight demur he confesses—in verse—that his name is

¹ Cf. Hall, *Vāsavadattā*, introd., p. 7, note; Bhāu Dājī, *On the Sanscrit Poet, Kālidāsa*, in *JBRAS*, vol. 6, p. 23, footnote; M. Sashagiri Sastry, *On some Eminent Characters in Sanskrit Literature*, in *IA*, vol. 1, p. 340; A. Weber, *History of Indian Literature* (translated from the German by Mann and Zachariae), p. 215, note 225, Boston, 1878; Krishnamacharya, *Sanskrit Literature*, p. 148.

² Parab's 2d edition, p. 14.

Kriḍācandra. Kālidāsa, who is present, vouches for Kriḍācandra's ability and reputation as a poet, and Kriḍācandra thereupon proceeds to justify Kālidāsa's opinion of him by reciting several stanzas whose purpose is to praise Bhoja and cause the royal purse-strings to loosen. One of these stanzas runs:—

*jñāyate jātu nāmā 'pi na rājñāḥ kavītāṁ vinā
kaves tadvyatirekeṇa na kirtiḥ sphurati kṣitāu¹*

'The name even of a king is not ever known without poetry;
Without that, the fame of a poet on earth is not manifest.'

On hearing this, Mayūra adds as his quota to the conversation the following *śloka* in praise of poets:—

*te vandyās te mahātmānās teṣāṁ loke sthiram yaśāḥ
yāir nibaddhānī kāvyañāḥ ye ca kāvye prakīrtitāḥ²*

'Those by whom poems are composed, and who are celebrated in the realm of poetry,
Are to be respected, are great-souled, and in the world their fame is lasting.'

After Vararuci has likewise uttered a stanza in praise of poets and poetry, Bhoja expresses his delight by presenting to Kriḍācandra a quintet of villages and twenty elephants.

The banishment of Kālidāsa.³ Some of the pāṇḍits, jealous of Kālidāsa's prestige, and of his influence with the king, seek to bring about his undoing. They conspire, with the help of a female slave, the royal betel-bearer, to discredit the famous poet in the eyes of his royal patron. This slave makes the king believe that Kālidāsa has been having a *liaison* with the queen. Kālidāsa is banished, but his reputation is cleared soon after by the queen, who, to prove her innocence, undergoes the ordeal of fire. The king would recall Kālidāsa, but cannot discover his whereabouts. As a matter of fact the poet is still living in Bhoja's capital, in concealment, in the house of a courtesan.

¹ Parab's 2d edition, p. 23, stanza 120.

² Parab's 2d edition, p. 23, stanza 121. This *śloka* is quoted, though without mention of the name of the author, in Vallabhadeva's *Subhaśitāvali*, stanza 146 of Peterson's edition. See also Ludwig Oster, *Die Rezensionen des Bhojaprabandha*, p. 22, Darmstadt, 1911.

³ See Parab's 2d edition, p. 25-32.

The king mopes, pining for his favorite. One night he composes a half-stanza. Next day he assembles the poets, recites to them the half-stanza, and enjoins them to complete it under pain of being banished from the kingdom. They go home and seek to compose the missing part, but none of them is successful. Finally they send Bāṇa as spokesman to request a delay of eight days, promising to give the desired missing part on the ninth day, or else to depart. Eight days pass. On the ninth, Bāṇa tells the assembled poets, who have meanwhile been unable to complete the stanza, that the reason of their failure is the fact that they caused the banishment of Kālidāsa.

At this point in the story Mayūra is introduced as an active or leading spirit, but it is uncertain whether, on the strength of *mayūrādayaḥ*, ‘beginning with Mayūra,’ we are justified in attributing the following remarks and *śloka* to the mouth of that poet alone. At any rate, I will append them as such, and the reader may exercise his judgment in the matter:—

*tataḥ sarve gāḍhaṇi kalaḥāyante sma mayūrādayaś ca | tatas te sarvān
kalaḥān nivārya sadyaḥ prāhuḥ—adyāivā 'vadhiḥ pūrṇaḥ | kālidāsam anta-
reṇa na kasyacit sāmarthyam asti samasyāpūraṇe*

sāṅgrāme subhaṭendrāṇāṇi kavīnāṇi kavimāṇḍale

dīptiḥ vā dīptihānir vā muhūrtenāiva jāyate

*yadi rocate tato 'dyāīva madhyarātre pramuditacandramasī nigūḍham eva
gacchāmaḥ sampattisambhāram ādāya | yadi na gamyate śvo rājasevakā
asmān balān nihsārayanti | tada dehamātrenāīvā 'smābhīr gantavyam | tada
'dya madhyarātre gamiṣyāmaḥ | iti sarve niścītya gr̥ham āgatya balivara-
vyūḍheṣu śakaṭeṣu saṃpadbhāram āropya rātrāv eva niṣkrāntaḥ¹*

‘Then all, beginning with Mayūra, kept bickering much. Then these, suddenly suppressing all their bickerings, said: “To-day, indeed, time is up. No one, with the exception of Kālidāsa, is able to complete the stanza; [for it is said]:—

‘For Indra-like warriors in the battle, for poets in the circle of poets,
Fame, or loss of fame, is born just in a moment.’

‘“If it pleases you therefore, just to-day, at midnight, in the gladsome moonlight, we will go forth secretly, taking what is needful for our welfare. If we do not go, to-morrow the servants of the king will cause us to leave by force; in that case, we shall verily have to go with our bodies only [i.e. without our possessions]. So to-day, at midnight, we

¹ Parab's 2d edition, p. 30-31. The stanza is no. 151 of the *Bhojaprabandha*.

shall start." All, having decided [to act] in accordance [with this advice], went home, and having placed the bulk of their possessions on ox-drawn vehicles, departed in the night.'

But Kālidāsa, who, as noted above, was still in the city, heard the noise of their passing wagons, and having learned who the fugitives were, determined to find out the reason for their flight. So, putting on a disguise, he ran ahead, taking a roundabout course, and met them face to face. Having ascertained the trouble, he supplied them with the missing half-stanza, and left them. They, believing they had met the goddess Sarasvatī incarnate, returned joyfully, and recited the missing part of the troublesome stanza to Bhoja. The latter was convinced that no one but Kālidāsa could have supplied the missing part, and concluded that that poet must be somewhere at hand. He accordingly made further, and this time successful, efforts to find his favorite, with the result that Kālidāsa was soon found and restored to his former position at court.

The poet Śukadeva joins the court circle of Bhoja. One day, when Bhoja was sitting on his lion-throne, a poverty-stricken poet, who announced his name as Śukadeva, requested admission to the court. Bhoja asked his poet-friends what they knew of Śukadeva's reputation. Kālidāsa and the poetess Sītā spoke of Śukadeva in the highest terms, and then Mayūra uttered the following *śloka*, which is evidently an adaptation of *Pañcatantra* I. 32, or, more probably, a quotation with variant readings¹ :—

*apṛṣṭas tu narah kiṇcid yo brūte rājasamsadi
na kevalam asaṁmānam labhate ca viḍambanām²*

'The man who, unasked, says anything in the assembly of the king,
Gets not only dishonor, but also mockery.'

This *śloka* Mayūra immediately follows up by the recitation of another, and concludes by urging the admission of Śukadeva to the assembly :—

¹ See edition of the *Pañcatantra* by F. Kielhorn, Bombay, 1885. Cf. also *Indische Sprüche*, vol. I, no. 453, 2d ed., St. Petersburg, 1870.

² Parab's 2d edition, p. 42, stanza 193.

deva tathā 'py ucyate

*kā sabha kim kavijñānam rasikāḥ kavayaś ca ke
bhoja kim nāma te dānañ śukas tuṣyati yena sah
tathā 'pi bhavanadvāram āgataḥ śukadevaḥ sabhāyām ānetavya eva¹*

'Sire, it is also said:—

"What court [is there], what poetic knowledge, what esthetic poets,
And what gift of thine, pray, O Bhoja, by which this Śuka can be
satisfied?"

'However, Śukadeva, since he has come to the door of the palace, must be
brought into the court.'

Bhoja, following this suggestion of Mayūra, had Śukadeva admitted, listened to but one of his stanzas, and gave him four hundred elephants and a gold dish full of rubies.

Mayūra in disfavor. It appears, for some unstated reason, that Mayūra had fallen into disfavor. The text of the passage relating to this occurrence runs as follows:—

*ekadā krīdodyānapāla āgatyākam ikṣudanḍam rājñāḥ puro mumoca |
tam rājā kare gṛhitavān | tato mayūrakavir nitāntam paricayavaśād ātmani
rājñā kṛtām avajñām manasi nidhāyekṣumiṣenā "ha*

*kānto 'si nityamadhuro 'si rasākulo 'si
kim cā 'si pañcaśarākārmukam advitīyam
ikṣo tavā 'sti sakalam param ekam ūnam
yat sevito bhajasi nīrasatām kramenā*

rājā kavihṛdayāṇi jñātvā mayūram saṃmānitavān²

'Once upon a time, the gardener of the pleasure-garden, going up to a single stalk of sugar-cane, broke it off in the presence of the king. The king took it in his hand. Then the poet Mayūra, relying on [lit. on account of] his great intimacy, [and] having in mind the disesteem felt [lit. made] by the king towards himself, said, under pretext of [addressing] the sugar-cane, [but really referring to the king]:—

"Thou art lovely, thou art mellifluous ever, thou art filled with syrup;
Moreover thou art the incomparable bow of the Five-arrowed (Kāma).
O sugar-cane stalk, everything about thee is of the highest quality; [but]
one thing is lacking—
In that thou, though cultivated, becomest, by degrees, insipid."

'The king, realizing the feelings of the poet, treated Mayūra with respect.'

Incidental mention of Mayūra. Once upon a time, Bhoja

¹ Parab's 2d edition, p. 42, stanza 194.

² Parab's 2d edition, p. 52, stanza 235. The stanza is written in the *vasantatilakā* meter. I have emended *-kārmakam* of the text to *-kārmukam*.

was walking alone at night through the city, and overheard a *vāsiṣṭha* saying to his wife:—

kāśicit stotraparāyaṇādir mayūradikavibhir mahimānam prāpito bhojaḥ¹

‘Bhoja attains greatness by [the help of] certain poets, Mayūra and others, who are engaged in praising him.’

In another passage we read that Kālidāsa is disobedient, but Mayūra obeys:—

*tataḥ kadācid rājā vidvadvrndam nirgataṇi kālidāsam cā 'navaratave-
śyālampaṭam jñātvā vyacintayat—ahaha bāṇamayūraprabhr̥tayo madīyām
ājñām vyadadhuḥ | ayam ca veśyālampaṭatayā mama "jñām nā "driyate |
kim kurmaḥ iti²*

‘Then once on a time, the king, noticing the assembled crowd of savants, and [knowing] that Kālidāsa was constantly lustful after courtesans, pondered: “Ah, Bāṇa, Mayūra and the others have performed my command; but this (Kālidāsa), because of his lustfulness for courtesans, does not heed my command. What shall I do?”’

Elsewhere we are told that another poet is admitted to the court:—

*tataḥ kadācit siṁhāsanam alaṁkurvāṇe śrībhoje kālidāsa-bhavabhūti-
daṇḍi-bāṇa-mayūra-vararuci-prabhr̥tikaviti lakaṇḍalāmṛtāyām sabhāyām
dvārapāla ctyā "ha³*

‘Then once on a time, when the illustrious Bhoja was ornamenting his lion-throne, and when the court was adorned by the assemblage of poet-ornaments, at whose head were Kālidāsa, Bhavabhūti, Daṇḍin, Bāṇa, Mayūra and Vararuci, the door-keeper, entering, said’:—

Then follows the usual story of a poet being introduced, reciting verses, and receiving gifts.

This completes the references to Mayūra in the *Bhoja-prabandha*.

COMMENT ON THE BHOJAPRABANDHA

Bhoja not a contemporary of Mayūra. Having, with the help of the *Bhojaprabandha*, fixed the personality of the Bhoja mentioned in our Jaina tale, we are next face to face with the

¹ Parab's 2d edition, p. 38.

² Parab's 2d edition, p. 62.

³ Parab's 2d edition, p. 78.

chronological difficulty of making Bāṇa and Mayūra, of the seventh century, contemporaries of Bhoja, who reigned four hundred years later. A search of the historical records¹ reveals no Bhoja as early as the seventh century, with whom the well-known Bhoja of Dhārā and Ujjain might have been confounded in the minds of Ballāla, Merutunga, and the Jain commentators, and we are therefore prone to conclude that the association of Mayūra and Bāṇa with Bhoja is perhaps another of those fabrications of the Jains,² who have taken as great liberties with the king of Dhārā as they did with Mānatunga, bringing the one from the eleventh century and the other from the third, and making them associate as contemporaries in the seventh.

THE CREDIBILITY OF JAINA TRADITION

Bühler's opinion. As a matter of fact, our Jaina tale and the *Bhojaprabandha*² illustrate so well what Bühler has said of the credibility, or rather, incredibility, of the Jain historical works, that I cannot refrain from quoting the most pregnant of his words in support of some of the conclusions I have here reached. 'The objects,' he says, 'with which the *Caritas* and *Prabandhas* were composed, were to edify the Jain community, to convince them of the glory and power of the Jain religion, or, in cases where the subject is a purely secular one, to provide them with an agreeable entertainment. . . . In particular, must it be admitted that the persons introduced in the older, as well as in the more recent narratives, are really historical characters. Although it is frequently the case that an individual is introduced at a period earlier or later than that to which he really belonged, or that the most absurd stories are told with regard to him, yet there is no case forthcoming in which we could affirm with certainty that a man named by these chroniclers is a pure figment of the imagination. On the contrary, nearly every freshly discovered inscription, every collection of old manuscripts, and every really his-

¹ Cf. Duff, *Chronology*, Index.

² I have given above (p. 42, note 5) my authority for classifying the *Bhojaprabandha* as a Jain work.

torical work that is brought to light, furnishes confirmation of the actual existence of one or other of the characters described by them.¹

THE FAMILY OF MAYŪRA

ŚĀNKU, SON OF MAYŪRA

Direct allusion to the family of Mayūra is confined to the statements, already noted, which make him either the father of Bāṇa's wife, or the brother of Bāṇa's wife, or the husband of Bāṇa's sister—that is, Bāṇa's father-in-law or his brother-in-law.² There is, however, a possibility that Mayūra had a son, who was also a poet, for in the *Paddhati* of Śāringadhara, and also in the *Sūktimuktāvali*,³ there is found a stanza ascribed to *śānkukah mayūrasūnuḥ*, 'Śānkuka, son of Mayūra.' The stanza is lyrical in character, written in the *sārdulavikrīḍita* meter, and is not without poetic merit. It runs as follows:—

*durvārah smaramārganāḥ priyatamo dūre mano 'py utsukam
gaḍham prema navam vayo 'tikaṭhināḥ prānāḥ kulam nirmalam
strītvam dhāiryavirodhi manmathasuhṛt kālah kṛtānto 'kṣamī
soḍhavyāḥ sakhi sāṃpratām katham amī sarve 'gnayo duhsahāḥ⁹*

¹ This quotation is given by Tawney, in his *Prabandhacintāmani* (introd., p. 6), and is a translation from the German of Bühlér's article, *Ueber das Leben des Jaina Mönches Hemacandra*, which is published in *Denkschriften der kaiserlichen Akademie der Wissenschaften, Philosophisch-Historische Classe*, vol. 37, p. 171–258, Wien, 1889.

² See above, p. 21, 26, and 29.

³ See the references in the note following.

⁴ The text quoted above is that given by Peterson in his *Paddhati of Śāringadhara*, no. 3753; cf. Aufrecht in *ZDMG*, vol. 27, p. 91, where text and German translation are given. The stanza is also quoted in the *Subhāṣitāvali* (Peterson's edition, no. 1156—it is there ascribed to Śānkuka, but without mention of the latter's relationship to Mayūra), in the *Kāvyaprakāśa*, 10. 507 (edition of Jhalakikara, p. 835), in Parab's *Subhāṣitaratnabhāṇḍāgāra*, p. 458, stanza 34, and also, according to Peterson (*Subhāṣitāvali*, introd., p. 127), in the *Sūktimuktāvali*. The following variants occur: (a) *Kāvyaprakāśa*, *Subhāṣitāvali* and *Subhāṣitaratna-*: *mano 'tyutsukam*. (c) *Kāvyaprakāśa* and *Subhāṣitāvali*: *kṛtānto 'kṣamo*. (d) *Kāvyaprakāśa* and *Subhāṣitāvali*: *no sakhyāḥ caturāḥ katham nu virahaḥ soḍhavya itthāḥ śāṭhāḥ*; *Subhāṣitaratna-*: the same except that at the end it reads *itthāḥ mayā* instead of *itthāḥ śāṭhāḥ*.

'Irresistible are the arrows of Kāma; my dearest is far away; my heart
is repining;
Strong is my love; fresh is my youth; [yet] my life is exceedingly hard.
My family[-name] is spotless;
My womanly nature is opposed to constancy; the time is ripe for amorous
passion; death is impatient.
O friend, how are all these unendurable fires now to be endured?'

As regards the date of this author, whom we may assume to have been the son of our Mayūra, it can only be said that the stanza just cited is found in the *Kāvyaprakāśa* and must therefore be earlier than 1050–1100 A.D., which is the date, as we have seen above,¹ of the composition of the *Kāvyaprakāśa*. It must, however, be borne in mind that we have records of the existence of two other poets bearing the name Śaṅkuka or Śaṅku, who may, or may not, be the same as the author of the *durvārāḥ* stanza just cited. One of these is described in the *Rājatarāṅgini*² as the author of a poem entitled *Bhuvanābhuyudaya*, and his date is fixed by Jacob³ as about 816 A.D., a date that would preclude his being a son of our Mayūra. In the *Subhāṣitāvalī*⁴ several stanzas are ascribed to him, even including our *durvārāḥ* verse. The *Paddhati* of Śāringadhara places one stanza (ed. Peterson, no. 3894) under his name,⁵ and the *Kāvyaprakāśa* cites him as a rhetorician and an authority on *kāvya*.⁶

The remaining, or third, Śaṅku was likewise a poet, and his name is listed in the astrological work *Jyotirvidābharaṇa* (22. 8,

¹ For the date of the *Kāvyaprakāśa*, see above, p. 30, note 2.

² Kalhaṇa's *Rājatarāṅgini*, 4.705 (edited by Durgāprasāda, Bombay, 1892), has the following *śloka*:-

kavir budhamanaḥsindhuśāśāṅkah śaṅkukābhidhaḥ
yam uddiṣyā 'karot kāvyam bhuvanābhuyudayābhidham

³ With reference to that (battle), the poet named Śaṅkuka, the moon of the ocean of learned minds, composed a poem entitled *Bhuvanābhuyudaya*.

⁴ G. A. Jacob, *Notes on Alāṅkāra Literature*, in *JRAS*, new series, vol. 29 (1897), p. 287.

⁵ Peterson, *Subhāṣitāvalī*, introd., p. 127.

⁶ In the *Subhāṣitāvalī*, this stanza (ed. Peterson, no. 1787) is ascribed to Mudraka.

⁷ See *Kāvyaprakāśa*, 4.28–29 (edition of Jhalakikara, p. 104–105); cf. Aufrecht, *Catalogus Catalogorum*, vol. I, p. 629.

10, 19), as one of the ‘nine gems’ that graced the court of the celebrated Vikramāditya. The stanza of the *Jyotirvidābharaṇa* that refers to Śaṅku is as follows:—

dhanvantariḥ kṣapaṇako 'marasiṇhaśaṅkū¹
vetālabhaṭṭaghaṭakarparakālidāsāḥ
khyāto varāhamihiro nṛpateḥ sabhāyāṁ²
ratnāni vāi vararuci nava vikramasya³

‘Dhanvantari, Kṣapaṇaka, Amarasiṁha, Śaṅku,
Vetālabhaṭṭa, Ghaṭakarpa, Kālidāsa,
The celebrated Varāha Mihira, and Vararuci
Are the nine gems at the court of Vikrama, Lord of Men.’

Chronological considerations would, of course, forbid the placing of a son of our Mayūra either in the ninth century or in the age of Vikrama.² Therefore, if the author of the *durvārāḥ* stanza be the son of our poet, he cannot be identified with either of the other two writers who bear his name. The whole matter, however, is little more than guesswork, and whether the author of the *durvārāḥ* stanza is a son of Mayūra, or a ‘gem’ of Vikrama, or the author of the *Bhuvanābhyudaya* can, in the present state of our knowledge, be only food for conjecture.³

MAYŪRA AS VIEWED BY LATER POETS

To make complete the tale of references that I have gathered on the subject of Mayūra, I append a list of seven stanzas by

¹ Cited by A. Weber, *Ueber das Jyotirvidābharaṇam*, in *ZDMG*, 22. 722–723.

² Hoernle and Stark, *History of India*, 4th edition (Cuttack, 1909), p. 60, make Vikrama a near predecessor of Harṣa’s father on the imperial throne, and give his date as 529–585 A.D. Vincent Smith, *Early History of India*, 3d edition (Oxford, 1914), p. 290, identifies Vikrama with Chandragupta 2d, who came to the throne about 375 A.D.

³ The *Harihārāvalī* of Harikavi contains a stanza beginning *mayūrād asamo jajñe māṇyah kulicuriḥ kavīḥ*, ‘from Mayūra there sprang the unequalled, revered poet Kulicuri’ (cf. Peterson, *Report of Operations in Search of Skt. MSS.*, vol. 2, p. 59). From this it was supposed that Mayūra had a son, or a descendant, or perhaps a pupil, by the name of Kulicuri. This supposition vanishes, however, in the light of a revised reading of the line, which should run: *māyūrājasamo jajñe nā 'nyah karaculiḥ kavīḥ*, ‘no other poet of the Karaculi family was born equal to Māyūrāja’; cf. Bhattacharya Svamin, *Mayuraja*, in *IA*, vol. 41 (1912), p. 139; and also Thomas, *Kavīndravacanasamuccaya*, introd., p. 87, foot.

various authors who testify to his ability as a poet, and who show that, in the estimation of later generations, he was deemed worthy to be classed with such names as Kālidāsa, Bhavabhūti, Subandhu, and the ever-present Bāṇa. Two of these stanzas have already been given (p. 5 and 12), but for convenience they may be repeated here. The list follows.

THE STANZAS ASCRIBED TO TRILOCANA¹

*hydi lagnena bāñena yan mando 'pi padakramah
bhavet kavikuraṅgānām cāpalam tatra kāranam
tāvat kavivihāṅgānām dhvanir lokeṣu śasyate
yāvan no viśati śrotre mayūramadhudhuradvaniḥ²*

'When slow is the step of deer-like poets by reason of the arrow (Bāṇa)
Clinging in their hearts, agitation is the cause of it.
The noise of bird-like poets is praised in the world until
The honied notes of the peacock (Mayūra) enter our ears.'

¹ Of Trilocana but little is known. A poet of that name is said, in the *Jyotirvidābharaṇa* (Weber, in *ZDMG*, 22. 722), to have adorned the assembly-hall of Vikramāditya, but if this statement is correct, it must have been a different Trilocana who praised Bāṇa and Mayūra, since Vikramāditya antedates (cf. above, p. 52, note 2) the seventh century, according to the conclusions of modern scholars. Besides the stanzas *hydi*, etc., here cited, the *Paddhati* of Sārīngadhara ascribes to Trilocana a stanza beginning *uccāīḥ sthāna-* (Peterson, *Paddhati*, no. 764); so also the *Subhaśitaratnabhāndāgāra*, p. 332, stanza 37. He is also said to have composed a work entitled *Pārthavijaya*, as the following stanza of Rājaśekhara testifies:—

*kartum trilocanād anyah kah pārthavijayam kṣamah
tadarthaḥ śakyate draṣṭum locanadvayibhiḥ katham*

'Who else but Trilocana is able to compose a *Pārthavijaya*? How can its purport be perceived by the two-eyed?' [i.e., if it took a three-eyed (*trilocana*) man to compose it, how can a two-eyed mortal understand it?]

This stanza is ascribed to Rājaśekhara in the *Sūktimuktāvali* (cf. Peterson, in *JBRAS*, vol. 17, part 1, p. 58) and in the *Harihārāvali* of Harikavi (cf. Peterson, *Search for Skt. MSS.*, vol. 2, p. 63). Concerning the date of Trilocana, it can only be said that he antedates Rājaśekhara, 900 A.D. (cf. above, p. 5), who mentions him in the stanza just cited.

² These stanzas are ascribed to Trilocana in the *Paddhati* of Sārīngadhara (cf. Peterson's edition, no. 186–187, from which I quote the text here given, and Aufrecht, *ZDMG*, vol. 27, p. 32), and in the *Subhaśitaratnabhāndāgāra* (p. 53, stanzas 24 and 34). In the *Sūktimuktāvali* (cf. Peterson, in *JBRAS*, vol. 17, part 1, p. 59, no. 17), the first stanza, referring to Bāṇa, is ascribed to Rājaśekhara. Ettinghausen cites the second *śloka*,

THE STANZA ASCRIBED TO RĀJĀSEKHARA, 900 A.D.¹

*darpam kavibhujaṅgānāṁ gatā śravaṇagocaram
viśavidyeva māyūri māyūri vāñ nikṣntati*

'The voice of Mayūra, when it reaches the range of hearing,
destroys the < conceit > of poets,
As Mayūra's knowledge of poison destroys the < pride > of snakes.'

THE STANZA ASCRIBED TO VĀMANABHATTABĀNA, 1441 A.D.²

*pratikavibhedanabāñah kavitātarugahanaviharanamayūrah
sahṛdayalokasubandhur jayati śribhaṭṭabāñakavirājah³*

'An arrow (Bāna) for piercing hostile poets, a peacock (Mayūra) for wandering through the forest of the trees of poetry,
A goodly-kinsman (Subandhu) for all connoisseurs, is the noble Bhaṭṭabāna, king of poets. Glory to him!'

THE STANZA OF JAYADEVA, 1500–1577 A.D.⁴

*yasyāś corāś cikuranikarah karnapūro mayūro
bhāśo hāsaḥ kavikulaguruḥ kālidāso vilāsaḥ
harṣo harṣo hrdayavasatiḥ pāñcabānaś ca bānah
keṣām nāiṣā kathaya kavītākāminī kāutukāya⁵*

referring to Mayūra, from the *Subhāṣitaratnakōśa*, giving as authority Bhandarkar, *Report on the Search for Skt. MSS.*, 1883–1884, p. 360; cf. Ettinghausen, *Harṣa Vardhana*, p. 124, notes 2–3. For other stanzas attributed to Trilocana, see the list given by Thomas, in his edition of the *Kavīndravacanasamuccaya*, introd., p. 42, Calcutta, 1912.

¹ For the date of Rājāsekhara the dramatist, and for the ascription to him of this stanza, see above, p. 5, note 1.

² The date of this author is given by Krishnamacharya, *Sanskrit Literature*, p. 104. Krishnamacharya also states (*loc. cit.*) that Vāmana probably received the cognomen of Bāna because his work, the *Vīranārāyanacarita*, was modeled on Bāna's *Harṣacarita*. He is sometimes called Abhinavabhaṭṭabāna, 'the modern Bhaṭṭabāna,' to distinguish him from his more illustrious namesake, Mayūra's rival.

³ I cite this stanza from L. H. Gray's *Vāsavadattā* (introd., p. 5, New York, 1913). Dr. Gray refers it to the *Vīranārāyanacarita* of Bhaṭṭabāna, on the authority of Krishnamachariar's edition of the *Vāsavadattā* (introd., p. 41, Śrirangam, 1906–1908).

⁴ This date for Jayadeva is given by Paranjpe and Panse, in the introduction (p. 7–11) of their edition of Jayadeva's *Prasannarāghava*, Poona, 1894; cf. Krishnamacharya, *Sanskrit Literature*, p. 108.

⁵ This stanza is found in Jayadeva's *Prasannarāghava*, act. 1, stanza 22; cf. edition by Parab, Bombay, 1893, and that by Paranjpe and Panse, Poona, 1894. It is quoted by Aufrecht (*Catal. Cod. Skt. Bibl. Bodl.*, p. 142, a), by the *Subhāṣitaratnabhāṇḍāgāra* (p. 56, stanza 67), and by Ettinghausen (*Harṣa Vardhana*, p. 99, note 1).

'Oh, say, to whom would not Poetry as a mistress be an object of admiration,
Since she has Cora (Bilhana) as her mass of hair, Mayūra as her earrings,¹
Bhāsa as her laughter, Kālidāsa, *guru* of the race of poets, as her grace,
Harṣa as the joy dwelling in her heart, and Bāṇa as her god of love?'²

THE STANZA SUPPLIED BY JAYAMĀNGALA

*bhaktamayūravaktrābjapadavinyāsaśālinī
nartakī 'va narīnartī sabhāmadhye sarasvatī*³

'Sarasvatī, abiding in the arrangement of the verses from the lotus mouth
of the beloved Mayūra,
Sports in the midst of the assembly-hall, like a dancing-girl.'

AN ANONYMOUS STANZA

*māghaś coro mayūro muraripur aparo bhāraviḥ sārvidyāḥ
śriharṣaḥ kālidāsaḥ kavir atha bhavabhūtyāhvayo bhojarājaḥ
śrīdandī dīṇḍimākhyah śrūtimukutagurur bhallaṭo bhaṭṭabāṇah
khyātāś cā 'nye subandhvādaya iha kṛtibhir viśvam āhlādayanti*³

'Māgha, Cora, Mayūra, the second Muraripu⁴ (i.e. Murāri), Bhāravi
whose knowledge is renowned,
The illustrious Harṣa, Kālidāsa, and also the poet named Bhavabhūti,
Bhojarāja,
The illustrious Dandin, called 'the Drum', Bhallaṭa, weighty with the
diadem of fame, Bhaṭṭabāṇa,
And other celebrities, chief of whom is Subandhu, gladden the universe
here by [their] compositions.'

¹ Mayūra is called Poetry's 'earrings' simply because, in the Sanskrit, *karnapūro* rhymes with *mayūro*. So also, *harṣo harṣo*, for 'Harṣa' and 'joy,' etc.

² See above, p. 12, note 1. It is probable that Jayamaṅgala is quoting this stanza from some other writer.

³ This stanza is found in the *Subhāṣitaratnabhāṇḍāgāra* (p. 56, stanza 70), where it is given anonymously. It is cited and translated by Gray, *Vīśavadattā*, introd., p. 5.

⁴ The dramatist Murāri is doubtless meant, but *murāriḥ* would not suit the meter, which is *sragdharā*. The first Muraripu was, of course, Viṣṇu (Kṛṣṇa) who slew the demon Mura. I need hardly add that *ripu* and *ari* both mean 'foe,' so that Muraripu and Murāri may both be rendered 'Foe of Mura.'

SUMMARY OF THE LIFE OF MAYŪRA

The traditions concerning Mayūra fall into two classes: traditions separate from the Jaina tale, and traditions in the Jaina tale itself.

If we are to construct even a tentative biography, it seems justifiable to accept as facts any reasonable statements that are made in the former of the two classes, provided that we always bear in mind that there is no evidence contemporary with Mayūra himself, except Bāṇa's statement that Mayūraka was a friend of his youth. Furthermore, as regards the Jaina tale, we must reject at once palpable fabrications, such as the miracles and the gross anachronisms which associate Mayūra with Mānatuṅga and Bhoja. On the other hand, I am inclined to accept as credible data for our poet's biography all those statements in Jaina tradition which relate to events that may in all likelihood have occurred, especially when such statements receive support from evidence external to the tale.

To come now to the actual summary. On the evidence of the *Harśacarita*, which mentions Mayūraka as the friend of Bāṇa's youth, and also from the fact that the names of Bāṇa and Mayūra are so often associated in literature, I believe that we are justified in fixing Mayūra's *Blütezeit* as the first half of the seventh century. Of his birthplace and early life no one, so far as I have been able to discover, has given us even a hint, and we first meet him on the threshold of his public career. It is Madhusūdana who tells us that he was summoned to court because King Harsa was pleased with some verses that he had delivered at a public recital, and we saw that a possible support of this statement was found by identifying with the public recital a literary contest at Benares, in which, as we learn from Jagannātha, Mayūra came off the victor. The evidence, however, on this point is not altogether convincing. We are not sure that the literary contest at Benares is the same as the public recital described by Madhusūdana, and we must also take into account the fact that Madhusūdana, though he makes no mention of Mānatuṅga, and though

most of his statements are entirely reasonable, nevertheless describes Mayūra's miraculous manner of recovery from leprosy, and must therefore be regarded with suspicion.

Even if we cannot be sure as to the exact way in which Mayūra gained the emperor's favor, we stand on firmer ground in saying that he actually became one of Harṣa's courtiers, for this is attested for us not only by the commentator Madhusūdana, but also by the much more reliable statement of Rājaśekhara to the effect that Bāṇa, Mayūra, and Divākara were all in attendance at Harṣa's *sabhā*. There can also be no doubt that the king who became Mayūra's patron was Harṣa, and not Bhoja of Dhārā, as the Jain writers would have us believe. Bhoja may be eliminated, because he belongs in the eleventh century, whereas Harṣa, besides being especially mentioned in the *Harṣacarita* as the patron of Bāṇa, belongs, as is certain, in the seventh. Still further confirmatory evidence on this point, if any be needed, may be found in the stanza quoted above (p. 13) from the *Navasāhasrāṅkacarita* of Padmagupta, which speaks of intimate relations existing between Harṣa and the poets Bāṇa and Mayūra.

The statement that Bāṇa and Mayūra were rivals in the literary field is found in all three of the Jain accounts of our story,¹ as well as in the commentary of Madhusūdana, and is moreover confirmed by the stanza of Padmagupta just referred to in the preceding paragraph, where it is explicitly stated that Harṣa was the cause of their rivalry in connection with disputes of a literary nature. Nothing, indeed, seems more likely than a jealous falling out between the two poets who were both striving for the royal favor, and the existence of such a feeling in the case of Bāṇa and Mayūra may, on the evidence adduced, be set down as an accepted fact.

On the other hand, the tradition that one of the two rivals was related by marriage to the other is not so well attested. One of the Jain commentators, as already shown, states that Mayūra was Bāṇa's father-in-law, and this is supported by a similar statement

¹ Yajñeśvara's version of the *Prabandhacintāmaṇi* (see above, p. 29), however, represents Bāṇa and Mayūra as the firmest of friends.

in Madhusūdana's account. The *Prabandhacintāmaṇi*, which has thoroughly confused the details of the story, in one version represents Mayūra as married to Bāṇa's sister, and in the other makes Bāṇa out to be the husband of Mayūra's sister. It is, of course, not unlikely that Mayūra may have given a daughter in marriage to his friend, and some later discovery may prove the truth of the Jaina record, but at present, in the light of the evidence we have, the statement must be regarded as belonging to the class of unproved possibilities. Nor, as regards other suggested ties of relationship, can it be proved that Śaiku was a son of Mayūra.

It is very likely that Mayūra engaged in literary contests, for besides the testimony of Jagannātha, to which we have already referred, and which makes him a victor at Benares, we have put forward several allusions to affairs of this kind in which he is said to have participated. For example, the statement of the *Samkṣepaśaṁkarajaya* that he and Bāṇa were defeated in philosophical discussion by Śaṅkara, though in itself false, is probably based on the fact that the poets of Harṣa's court were wont to exhibit their literary prowess in public competition. Then, too, the whole Jaina tale may preserve, under its guise of fable and miracle, the record of some kind of contest in which the popular religious systems of the age were championed by their respective devotees. On such a hypothesis, Mayūra represented the Sāuras, or Sun-worshippers, with the *Suryaśataka*, Bāṇa, the Sāivites, with his *Caṇḍīśataka*, while Mānatuṅga, with his *Bhaktamarastotra*, was added by the Jains for the glorification of their religion. Though this theory of Peterson's, and the assumption we have drawn from the statement of the *Samkṣepaśaṁkarajaya*, may seem to some too speculative, there is no good reason for rejecting the testimony of Jagannātha that Mayūra entered at least one contest, that at Benares, where he was victor.

As regards the story of Mayūra's affliction with leprosy, we are compelled to acknowledge that the tale of his miraculous recovery from that disease is probably not of Jaina origin, for it is referred to in the *Kāvyaaprakāśa*, which, as we saw above, antedates by a century or more the *Prabhāvakacaritra* where the Jaina ac-

count of the tale is first told. Bāṇa's miracle is not mentioned in the *Kāvyaaprakāśa*, though it, as well as Mayūra's, may with equal fairness be ascribed to the 'effects of poetry.' Yet it is by no means impossible, I fancy, to infer from this that Mayūra's supposed cure was the kernel from which grew the whole Jaina tale. As a confirmation of this suggestion, the Jaina commentary translated above (p. 21-24) clearly implies that the miracle of our poet was the central point of the theme, and that the miracles of Bāṇa and Mānatunga were mere adjuncts. If we accept the supposition that Mayūra's alleged cure was the starting-point of the Jain legend, it is quite possible to conceive that the story of this cure may trace its origin to the fact that Mayūra really was a leper. Moreover, Jagannātha, whose statements about Mayūra are most sanely put, and whom we have no special reason to discredit, tells us that Mayūra was afflicted with this disease, and *tried* to effect a cure by praising the sun with a hundred *ślokas*. It may possibly be that Jagannātha has preserved a true account of the matter, and that what Mayūra attempted to do was magnified by someone of a later generation into actual achievement. Our evidence on this point is, however, not altogether convincing, and the most we can say is that the reality of Mayūra's affliction with leprosy lies somewhere between the realms of the possible and the probable, the balance inclining, in my judgment, to the latter.

It need hardly be added that Mayūra actually wrote the *Suryaśataka*—tradition and the manuscripts prove this—but we cannot say with certainty that the poem was written with any particular object in view. That the *Mayūrāśṭaka* also is attributable to our poet there can be little question, as I have shown below (p. 71), nor is there any reason to doubt the authenticity of the various stanzas that appear under Mayūra's name in the anthologies. That Mayūra ranked high in literary merit is proved by the testimony of later writers who class him with Kālidāsa, Bhavabhūti, Bāṇa, and the other names that compose the honor-roll in the history of Sanskrit literature.

A summary in a paragraph would be as follows: Mayūra

flourished in the first half of the seventh century A.D. Of his birthplace and early life nothing is known. His earliest vocation seems to have been that of a *jāngulika*, 'snake-doctor.' His poetical ability, exhibited at a public recital, attracted the attention of the reigning emperor, Harṣa, and Mayūra was summoned to court, where he seems long to have enjoyed the favor of his royal patron. He became the rival of Bāṇa, and may have been the father-in-law of that poet. Other details of his family life are lacking, nor can it be proved that 'Śaṅkuka, son of Mayūra,' was his son. It is likely that he engaged in literary contests, and at one of these, held at Benares, he is said to have carried off the first honors. He wrote the *Sūryaśataka* and the *Mayūrāśṭaka*, and several scattered stanzas in the anthologies are attributed to him. His literary qualities are highly praised by later poets. It is possible that he may have been a leper. He was not a Jain, but probably a Sāura, or Sun-worshiper.

MAYŪRA'S EXTANT WRITINGS

THE MAYŪRĀŚṬAKA

We must not leave Mayūra without taking note of what he has written. Perhaps the earlier of his two complete poems that have come down to us is the little poem *Mayūrāśṭaka*, consisting of eight stanzas and presenting the charms of a certain young woman who, according to the statement of a Jain commentator (see above, p. 25), was Mayūra's own daughter. The work exists, so far as I have been able to discover, in but a single manuscript, which is in the library at Tübingen. A special interest attaches to this poem, because it is popularly supposed to be the cause of Mayūra's affliction with leprosy, having roused his daughter's anger to such an extent that she cursed him with that loathsome malady (see above, p. 25). Since in the legend the *Mayūrāśṭaka* caused the leprosy which the *Sūryaśataka* cured (see above, p. 24), it may be tentatively regarded as chronologically antecedent to the *Sūryaśataka*. For the text and a translation of the *Mayūrāśṭaka*, see below, p. 72-79.

THE SŪRYAŚATAKA

Mayūra's principal contribution to the literature of his day was, so far as present knowledge goes, the *Sūryaśataka*. It has come down to us in a goodly number of manuscripts,¹ and comprises, as its name implies, a century of stanzas in praise of Sūrya, the Sun-god. The author, however, or else some editor or commentator, has added an extra stanza, promising all kinds of prosperity to anyone who, in the proper spirit of devotion, will take the trouble to read the poem through.

An analysis, together with text and translation, of this composition of Mayūra will be found on pages 108–225 of this volume.

SCATTERED STANZAS IN THE ANTHOLOGIES

Scattered through the anthologies (*Subhāsitāvali*, *Paddhati* of Śāringadhara, *Padyāvalī*, *Sūktimuktāvali*, *Padyāmr̥tatarangiṇī*, *Sārasaṇgraha*, *Subhāsitaratnakośa* and *Saduktikarṇāmr̥ta*) are found, (partly) under Mayūra's name, besides quotations from the *Sūryaśataka*, seventeen different stanzas dealing with miscellaneous subjects.² Of these, the most interesting are the seven stanzas, forming one group, and illustrative of *vakrokti*, or 'punning in dialogue'.³ They picture Śiva and Pārvatī playing with dice, and perhaps formed the introduction to some work by Mayūra, now lost.⁴

Another stanza is of interest from a historical point of view, as it probably contains an allusion to King Harṣa, Mayūra's patron, and forecasts, apparently, one of Harṣa's campaigns. This I have called the 'Stanza in Praise of Harṣa.'

Three other stanzas, which from their content I have entitled 'The Cow and her Calf,' 'The Traveler,' and 'The Two Asses,'

¹ See the list of manuscripts of the *Sūryaśataka*, given below, p. 101–102.

² The anthology stanzas attributed to Mayūra have been grouped by F. W. Thomas, in his edition of the *Kavīndravacanasamuccaya*, introd., p. 67–68, Calcutta, 1912.

³ In *vakrokti*, according to *Kāvyaprakāśa*, 9.1 (78), the words of one person are, either through paronomasia or intonation, construed in a manner different from that intended by the speaker.

⁴ See below, p. 233, note 2.

are descriptions of *genre* scenes. They are veritable word-pictures, characterized by the usual Hindu wealth of detail, and are excellent specimens of descriptive poetry.

The twelfth stanza, for lack of a better name, I have called the 'Maxim on Separation.'

Four of the five remaining stanzas deal with mythological subjects. They are found in the *Saduktikarnāmrta*¹ (one of them is found as well in the *Padyāvalī* and in the *Kṛṣnakarnāmrta*), and the names I have given them are in keeping with the titles of the *Saduktikarnāmrta* chapters in which they are included. I have called them 'The Burning of the City of Tripura,' 'The Anger of Umā,' 'The Claws of Narasiṁha,' and 'The Dream of Kṛṣṇa.'

The sixteen stanzas just mentioned will be found reproduced and translated on pages 229–242 of this volume. The seventeenth stanza is found in the hitherto unpublished *Sūktimuktāvalī* of Jālhaṇa, and I have, unfortunately, been unable to secure a copy of it.

THE ĀRYĀMUKTĀMĀLĀ WRONGLY ASCRIBED TO MAYŪRA

A work entitled *Āryāmuktāmālā* has been ascribed to Mayūra's pen by Bühler²; and Aufrecht and Ettinghausen, evidently accepting Bühler's statement, have included the *Āryāmuktāmālā* in the lists which they have given of Mayūra's writings.³ This view is, however, certainly incorrect, for the *Āryāmuktāmālā* is,

¹ The *Saduktikarnāmrta*, an anthology, compiled by Śrīdhara Dāsa, and completed by him in 1205 A.D. (cf. Rājendralāla Mitra, *Notices of Skt. MSS.*, vol. 3, p. 134, no. 1180, Calcutta, 1876), has been partially edited (376 out of 2380 stanzas) by Rāmāvatāra Šarmā, in the *Bibliotheca Indica Series*, Calcutta, 1912. Thomas (*Kavīndravacanasamuccaya*, introd., p. 67–68) shows that only the four stanzas I have cited are ascribed to Mayūra in the *Saduktikarnāmrta*.

² Bühler, *Catalogue of Skt. MSS. contained in Private Libraries of Gujarat, etc.*, Fascicle 2, p. 72, Bombay, 1872.

³ Ettinghausen, *Harṣa Vardhana*, p. 96, 124; cf. Aufrecht, *Catalogus Catalogorum*, vol. I, p. 432.

in the catalogue of the India Office library,¹ ascribed to a certain Rāmanandana Mayūra or Moropant (i.e. Mayūra Pandit), a Marāthī writer of the eighteenth century (1729–1794), who wrote both in Marāthī and in Sanskrit.² In like manner Barnett makes Moropant the author of the *Muktāmālā*³ (ed. by Vāman Dājī Oka, Bombay, 1896)—doubtless the same as the *Āryāmuktāmālā*—and places him under the heading ‘Mayūra,’ the Sanskrit equivalent of his Marāthī name Moro(pant). This identity of name probably led Bühler wrongly to ascribe the *Āryāmuktāmālā* to our Mayūra—a view which I find is also held by Mr. F. W. Thomas, librarian of the India Office, London.⁴ I therefore conclude that the *Āryāmuktāmālā* must be stricken from the list of Mayūra’s works.

A COMMENTARY ASCRIBED TO MAYŪRA

There is also attributed to Mayūra the composition of a prose commentary (*tīkā*) on a work of Dhānarājya. The commentary is entitled *Śabdalingārthacandrikā*. The ascription of this work to Mayūra is, however, made by William Taylor, in his *Catalogue Raisonné*, a work not altogether reliable,⁵ so that it is somewhat

¹ See *Catalogue of the Library of the India Office*, vol. 2, part 1, *Sanskrit Books* (London, 1897), p. 14, s.v. An edition (Poona, 1882) of the *Āryāmuktāmālā* is there recorded.

² See G. A. Grierson, *Linguistic Survey of India*, vol. 7, p. 14, Calcutta, 1905.

³ L. D. Barnett, *Supplementary Catalogue of Sanskrit, Pali and Prakrit Books in the Library of the British Museum*, p. 385, 391, London, 1908. For an edition (Bombay, 1892) of Moropant’s *Kṛṣṇavijaya*, see *OB*, vol. 6, no. 1909; for an edition (Bombay, 1899) of his *Kekāvalī*, see *OB*, vol. 13, no. 4271.

⁴ In reply to an inquiry on this point, Mr. Thomas wrote: ‘Curiously enough, I had myself quite recently noted for verification Mayūra’s supposed authorship of an *Āryāmuktāmālā*. Bühler’s catalogue contains no further information, and I have no doubt that what his ms really contained was Moropant’s work of that name, often called *Muktāmāla* simply.’

⁵ William Taylor, *Catalogue Raisonné of Oriental MSS in the Government Library*, vol. 2, p. 131, no. 862, Madras, 1860. Aufrecht, in compiling his *Catalogus Catalogorum*, used neither vol. 2 nor vol. 3 of Taylor’s work, and of vol. 1 he remarks (*Cat. Cat.* vol. 1, introd., p. 6): ‘This book

doubtful if Mayūra can rightfully be credited with the authorship of such a composition.

OTHER MAYŪRAS

In the course of my investigation into the life of the seventh-century poet Mayūra, I have discovered the existence of a number of kings, princes and writers bearing this name. It does not seem amiss to make brief mention of them here. The list is as follows.

Mayūra, a prince or chieftain, living in the ninth century. He is mentioned in an inscription recorded in *JRAS*, new series, vol. 26 (1894), p. 3 and 8; cf. *EI*, vol. 5, appendix, p. 47, no. 330. The inscription states that Mayūra defeated Nandāvalla, and was himself afterwards defeated and slain by Bāuka, one of the Pratihāra chieftains, in a battle that was fought near Bhūakūpa.

Mayūra, father of Śaṅkuka. Of this Mayūra nothing is certainly known, as has been pointed out above (p. 52), though I have there suggested the possibility of his being identified with our seventh-century poet.

Mayūra, author of the *Padacandrikā*, a collection of synonyms; cf. A. C. Burnell, *A Classified Index to the Skt. MSS in the Palace at Tanjore*, p. 48, a, London, 1880. In the index to this catalogue, Burnell distinguishes between this Mayūra and Mayūra *kavi*, the author of the *Sūryaśataka*, but he does not state on what grounds he makes the distinction. It is interesting to note that in the opening lines of the *Padacandrikā*—Burnell supplies the text of the beginning and ending of the work—there is found a list of synonyms, or rather epithets, of Sūrya.

Mayūrabhaṭṭa, author of a commentary on one of the works of Lakṣmana Giri; cf. Ernst Haas, *Catalogue of Sanskrit and Pali Books in the British Museum*, p. 72 and 88, London, 1876.

is almost useless without the assistance derived from the *Alphabetical Catalogue of the Oriental MSS in the Library of the Board of Examiners*, by T. S. Condaswami Jyer, Madras, 1861'. This *Alphabetical Catalogue* is not available, and I have been unable to get any light from other sources on the reliability of Taylor's work.

Mayūrākṣaka, a minister of king Viśvavarman. He is mentioned in an inscription dated 424 A.D.; cf. *CII*, vol. 3, p. 74, and *EI*, vol. 5, appendix, p. 2, no. 2. The inscription, which belongs to the Gupta period, records that he built a temple of Viṣṇu, and also a temple of the divine Mothers.

Mayūravarman, a name applied to three kings belonging to the Kādambas of Hāṅgal, who flourished in the eleventh and twelfth centuries, and perhaps much earlier; cf. *IA*, 4. 203; 6. 23; 10. 249, 253–254; *EI*, 5. 259; 6. 82–83; 7, appendix, p. 37, no. 210; *JBRAS*, vol. 9, p. 233–234, 317, 325; and vol. 12, p. 302, 304–305, 307; Aufrecht, *Catalogus Catalogorum*, vol. 1, p. 432; Lewis Rice, *Mysore Inscriptions*, p. 53, 59, and introd., p. 37–38, Bangalore, 1879; Duff, *Chronology*, p. 117, 146, 292.

Mayūraśarman, a Kadamba king, earlier than the sixth century A.D.—perhaps identical with one of the Mayūravarmans; cf. *EI*, vol. 8, p. 28–31, especially footnote 6 on p. 28; and vol. 7, appendix, p. 105, no. 603, and footnotes.

Mayūrapāda Thera, the well-known Sinhalese writer, who flourished in the second half of the thirteenth century and wrote the *Pūjāvaliya* and the *Yogārnava*; cf. *IA*, 35. 166; *JRAS*, new series, vol. 26, p. 555, and vol. 28, p. 215; *Orientalische Bibliographie*, vol. 18, no. 3653, and vol. 19, no. 3663; Wickremasinghe, *Catalogue of Sinhalese Printed Books in the Library of the British Museum*, p. 125–126, London, 1901; Wickremasinghe, *Catalogue of Sinhalese MSS in the British Museum*, p. 31 and 188, London, 1900; W. Geiger, *Litteratur und Sprache der Singhalesen*, in Bühler's *Grundriss der Indo-Arischen Philologie*, p. 5 and 8, Strassburg, 1901.

Mayūrapanta or Moropant (i. e. Mayūra Pañṭit) the well-known Marāṭhi writer of the eighteenth century, author of the *Kekāvalī*, *Āryāmuktāmālā*, etc. He has been discussed above, p. 63.

Mayūrvāha, author of the *Kalpakārikāsāra*, a work dealing with Vedic subjects. A manuscript of this work is recorded by Kāvyatīrtha and Shāstrī, in their *Catalogue of Printed Books and*

Manuscripts in Sanskrit belonging to the Oriental Library of the Asiatic Society of Bengal, p. 37 and 121, Calcutta, 1904.

Mayūradhvaja, a king; cf. *JASB*, vol. 69, p. 78. Mayūreśvara, father of Khaṇḍabhaṭṭa; and Mayūravācaspati, also called Vācas-pati-miśra; cf. Aufrecht, *Catalogus*, vol. 1, p. 432–433. Mayūra-poṣaka, father of Candragupta; cf. Monier-Williams, *Skt.-Engl. Dict.* s. v. *mayūra*.

THE MAYŪRĀŚṬAKA OF MAYŪRA

A LEAF OF THE BIRCH-BARK MANUSCRIPT CONTAINING THE MAYURASTAKA
(THE MAYURASTAKA BEGINS IN THE FIFTH LINE FROM THE BOTTOM, AND THIS LEAF CONTAINS
STANZA 1 AND PART OF STANZA 2. SEE PAGE 69.)

THE MAYŪRĀṢṬAKA OF MAYŪRA¹

INTRODUCTION

The reader will probably remember that in one version of the Jaina tale about Bāṇa, Mayūra, and Mānatuṅga, it is recorded how Mayūra once wrote, in verse, a licentious description of the charms of his own daughter, Bāṇa's wife.² The lady, enraged, cursed her father, who, in consequence of the curse, became a leper and was banished from court. One version of the legend, namely, that given by the first anonymous commentator on the *Bhaktāmarastotra*, tells us that the name of this obnoxious poem was the *Mayūrāṣṭaka*.³ In the course of my study of the life and writings of Mayūra, I noted that a poem of this name was listed in Professor Garbe's catalogue of the Sanskrit manuscripts at Tübingen University.⁴ Through the kindness of Professor Garbe and of Dr. Geiger, the librarian at Tübingen, the manuscript containing the *Mayūrāṣṭaka* was forwarded to Professor Jackson for my use. The material is birch-bark, folded in book form, each leaf being $7\frac{1}{2}$ by $6\frac{1}{2}$ inches, with 16 lines of writing to a full page. The writing is in the *śāradā* script, and the date should probably be placed in the seventeenth century.⁵

¹ This account and translation of the *Mayūrāṣṭaka* is here reprinted, with some minor changes, from *JAOS*, vol. 31, p. 343-354, where I published it in 1911, under the title, *The Mayūrāṣṭaka, an unedited Sanskrit poem by Mayūra*.

² See above, p. 25.

³ See above, p. 25.

⁴ Richard Garbe, *Verzeichniss der indischen Handschriften der königlichen Universitäts-Bibliothek*, Tübingen, 1899, no. 182, F.

⁵ The ms. 182 F in Garbe's *Verzeichniss* (see note preceding), was one of those purchased in 1894 by Marc Aurel Stein at Srinagar in Kaśmir (*Verzeichniss*, p. 3), and the date is according to the Saptarśi era (*ibid.*, p. 5, n. 1; personal letter from Prof. Garbe, April 4th, 1911). 'At the end of the *Durgāṣṭaka* [one of the pieces in the collection contained in the manuscript in question] the copyist gives the date (*lāukika*) *samvat* 87,

The *Mayūrāṣṭaka*, which covers one full leaf and parts of two other leaves, consists, as its name implies, of eight stanzas. Of these, the first and the sixth are incomplete, owing to a tear in the manuscript. Stanzas 1, 2 and 4 are in the *sragdhara* meter, the others in *sārdulavikṛīḍita*. The dedication is to Hari and Hara (Viṣṇu and Śiva), and at the end is the colophon *iti śrimayūrāṣṭakam samāptam*. After the colophon comes a kind of diagram, which may be something astrological, though I have been unable to decipher anything from it except the words *saṃvat 2.*

The theme of the poem is the description of a girl or young woman, and at times, especially through the *double entendres* and puns, the sentiment is decidedly erotic, and might very well have given offence to the person portrayed. In a general way the style is not unlike the style of other compositions ascribed to Mayūra. For example, the puns and *double entendres*, already referred to, besides other Kāvya elements, are common to it and to the *Sūryaśataka*, and that Mayūra did not disdain the erotic sentiment elsewhere is shown by a perusal of the descriptive verse on two asses, which is found under his name in the *Subhāṣitāvali* of Vallabhadeva and also in the *Paddhati* of Sāringadharā.¹ It

grāvati 5. ḡanāu' (Stein, in Garbe, *Verzeichniss*, p. 78), and, as Prof. Garbe writes me, 'die Ähnlichkeit der äusseren Beschaffenheit aber zeigt, dass die beiden darauf folgenden Stücke [*Vetālastotra*, *Mayūrāṣṭaka*] in annähernd derselben Zeit geschrieben sein müssen.'

The Saptarṣī era began B.C. 3076 (Bühler, in Weber, *Indische Studien*, vol. 14, Leipzig, 1876, p. 407-408). During the centuries which, in consideration of the average age of birch-bark manuscripts (see Bühler, *Indische Palaeographie*, Strassburg, 1896, p. 88), can alone be here taken into account, the fifth of Śrāvāṇa fell on Saturday in the year 87 of any century of this Saptarṣī era only in 4687 and 4487—Saturday, Śrāvāṇa 5, 4687 corresponding to Aug. 13, 1611 (Gregorian calendar), and Saturday, Śrāvāṇa 5, 4487 to July 25, 1411, of the Julian calendar (as reckoned according to Robert Schram, *Kalendariographische und chronologische Tafeln*, Leipzig, 1908). Since of these two dates the former is the more likely, we may ascribe the completion of our manuscript to Aug. 13, 1611. (On the Saptarṣī era, see Sewell and Dikshit, *The Indian Calendar*, London, 1896, p. 41; Ginzel, *Handbuch der mathematischen und technischen Chronologie*, Leipzig, 1906, vol. 1, p. 382-384; A. Cunningham, *Book of Indian Eras*, Calcutta, 1883, p. 6-17.)

¹ This stanza will be found edited and translated below, p. 237-238.

may count for something, too, that the meter of three of the stanzas is the *sragdharā*, the same as that in which the *Sūryaśatāka* is composed, as well as a number of the anthology stanzas attributed to Mayūra.

In view of all the facts and circumstances as set forth, it seems not unreasonable to believe that the poem *Mayūrāṣṭaka*, contained in the Tübingen manuscript, is a creation of the poet Mayūra, although it must be acknowledged that the evidence is not especially strong. It might be argued, for example, that the name *Mayūrāṣṭaka* may mean 'the *ṛṣṭaka* on the peacock,' or that the commentator on the *Bhaktamarastotra* ascribed it to Mayūra merely because of its name, or that it is the composition of another Mayūra, not the seventh-century poet of that name.

But on the other hand stand the facts that the name *śri-mayūrāṣṭakam* is found in the colophon of the manuscript, that the subject-matter of the manuscript poem harmonizes with the content of the *Mayūrāṣṭaka* described by the commentator, that there is not the faintest allusion to a peacock in any of the stanzas, and that there is a general similarity in point of style between the manuscript poem and the known writings of Mayūra. The pros are, on the whole, stronger than the cons, and it can at least be said that there is no direct evidence to show that Mayūra did not write the *Mayūrāṣṭaka* contained in the Tübingen manuscript. Until such evidence is adduced, I am inclined to accept it as his work.

THE MAYŪRĀSTAKA OF MAYŪRA

TEXT AND TRANSLATION

1

om namah śrīhariharābhyaṁ

esā¹ kā prastutāṁgi² pracalitanayanā haṁsalilā³ vrajantī⁴
dvāu hastāu kuṇkumādrāu kanakaviracita⁴ . . . ū
. . . ⁵ūm[gām] gegatā sā bahukusumayutā baddhaviṇā hasantī⁶
tāmbūlam⁶ vāmahaste⁷ madanavaśagatā gūhya⁸ śālām pravīṣṭā⁹

Om! Reverence to the illustrious Hari and Hara!

Who is this (maiden), with beautiful limbs and wandering glance,
approaching with the gait of a *haṁsa*?

Her two hands are moist with saffron, her composed of
gold,

She has on her [body]; she is decked with many flowers,
girt with a lute, and is smiling.

Concealing betel in her left hand, and having yielded to the
power of love, she enters the [private] chamber.

Notes. 1. The meter is *sragdharā*. 2. In the matter of transliterating nasals, I have faithfully followed the manuscript, which is inconsistent, sometimes writing *anusvāra* instead of the appropriate nasal consonant. Compare, for example, *lagnāṁga* (2 a), *priyāṁga* (3 d), and *gaganāṁganā* (8 d), with *bhrūbhāngam* and *anāṅga* (7 b). Note also *amtaḥ* for *antah* (3 c), *caṇpaka* with lingual nasal, instead of *campaka* (8 b), and *sampakva* for *sampakva* (5 b). In the use of the nasal before *k*, there appear to be no irregularities except *śamkayantī* for *śaṅkayantī* (2 b); cf. *kuṇkuma* (1 b), and *pañka* (7 c). 3. The word *tlā* is one of the stock terms used to define the natural graces of the heroine; cf. *Daśarūpa*, a *Treatise on Hindu Dramaturgy*, tr. Haas, New York, 1912, 2.60, ‘Sportiveness (*tlā*) is the imitation of a lover in the actions of a fair-limbed maiden.’ 4. One, possibly two consonants must come between the *a* and the *ū*; the syllable containing the *a* must be heavy, and six syllables must be supplied after the *ū*. 5. One syllable is missing. 6. Betel was as much an adjunct of love-making among the ancient Hindus as candy and con-

fections are to-day. Usually it was brought by the man to the girl, but here the girl appears to be carrying it as a gift to her lover; cf. Schmidt, *Beiträge zur indischen Erotik*, Leipzig, 1902, p. 728. 7. Was the left hand the erotic one, as implied, for example, in the epithet 'left-handed,' when used to denote the obscene form of the Tantra cult? 8. I take *gūhya* to be a gerund (cf. Whitney, *Skt. Grammar*, 992 c), but the author doubtless intended that it should be read also, though with short *u*, as first member of a compound with *śalām*—*guhyāśalām*, 'private chamber'; cf. *guhyadeśān* (4 d). 9. In *sāradā*, the same ligature represents both *ṣṭa* and *ṣṭha*. Prof. Barret, who has transliterated part of the Pāippalāda Manuscript of the Atharvaveda, which is in *sāradā* (cf. *JAOS*, vol. 26, 2d part, p. 197–295), writes me: 'about *ṣṭa* and *ṣṭha*; as far as I have seen, there is no difference made, the same sign serving for both.'

2

esā¹ kā bhuktamuktā pracalitanayanā sveda²lagnāṁgavastrā
pratyūṣe yāti bālā³ mṛga iva cakitā sarvataś śamkayantī⁴
kenedam vaktrapadmām sphuradadhararasam ṣatpadenāiva⁴
piṭam
svargah⁵ kenā 'dyā bhukto haranayanahato manmathah⁵ kasya
tuṣṭah

Who is this maiden that has been enjoyed and [then] let go, and
who, with wandering glance, and with garments clinging
to her limbs with perspiration,
At dawn goes here and there, timid [and] distrustful, like a
gazelle?

How is this? Has this lotus face, with its lower lip's welling
nectar, been sipped by a bee?

By whom has heaven been enjoyed to-day? With whom has
Kāma, [once] slain by Śiva's eye, been pleased?

Notes. 1. The meter is *sragdharā*. 2. For perspiration as a mark of love, see Sappho, frag. 2, v. 4, ἀ δέ μῆδως κακχέται. 3. In erotics, *bālā* means a young girl under sixteen, who wishes to be loved in darkness, and delights in betel (Schmidt, p. 243–246; especially the citation (p. 244) from *Anaṅgarāṅga*, fol. 5 b). She is also a *mṛgī*, 'gazelle' (cf. *mṛga* 2 b; *hariṇī*, 3 b), and has high-set breasts; cf. Schmidt, p. 212. 4. *Saṭpada* suggests *bhramara*, which means both 'bee' and 'lover.' 5. In the ligature here transliterated by *hk*, I have taken the first element to be the sign for *jihvāmūlyā*, the surd guttural spirant; cf. Whitney, *Skt. Grammar*, 69, 170 d, 171 c. Prof. Barret, however, in his transliteration of the Pāippalāda Manuscript of the

Atharvaveda, adopted *śk* as the transcription of the character; compare, for example, *JAOS*, vol. 26, 2d part, New Haven, 1906, p. 218 foot, v. 18, *vaṣ kāmā*, and p. 224 foot, v. 25, *jātaś kaśyapo*, with the Pāippalāda facsimiles, folios 6 a, line 3, and 7 b, line 12, respectively. But he has since written me: 'The signs which I transliterated *śka* and *śpa* are not exactly representatives of lingual *s*, but that seemed the best rendering.'

3

esā¹ kā stanapīnabhārakathinā² madhye daridrāvatī³
 vibhrāntā harinī⁴ vilolanayanā samṛtrasta⁵yūthodgatā
 amtaḥsv[e⁶]dagajendragandagalitā⁷ samllayā⁸ gacchati⁹
 drṣṭvā rūpam idam priyāṁgagahanam¹⁰ vṛddho¹¹ 'pi kāmā-
 yate¹²

Who is this timid gazelle, with a burden of firm, swelling breasts,
 With roving glance, and slender of waist, gone forth from the
 frightened herd?

She goes like as she were fallen from the temple of a rutting lord
 of elephants.

Seeing this form, with its adornment of beautiful limbs, even an
 old man becomes a Kāma.

Notes. 1. The meter is *Sārdūlavikridita*. 2. Perhaps, 'stiff with the burden of her swelling breasts'; i.e. she must walk very upright, or the weight of her breasts would make her stoop-shouldered. 3. There may be an obscene pun in *madhye daridrāvatī*; for the passionateness of the *mrgī*, see Schmidt, as cited in stanza 2, n. 3. For *daridrāvatī*, not found in the lexicons, cf. Whitney, *Skt. Grammar*, 1233 d. 4. For *harinī*, 'gazelle,' see *mrgī*, stanza 2, n. 3. 5. The reading of the manuscript is *samṛtrasta*. 6. The manuscript is broken above the *sv* ligature, but the restoration of the *e* is unquestionably correct. 7. According to folk-belief, even in modern India (cf. W. Crooke, *The Popular Religion and Folk-Lore of Northern India*, 2d ed., Westminster, 1896, vol. 2, p. 240), there is in the forehead of an elephant a magic jewel, the *gajamukta*, which grants to him who possesses it his every wish. The author seems here to be comparing his heroine to this magic jewel. 8. I have rendered *samllayā* as 'like'; cf. St. Petersburg *Wörterbuch*, unabridged ed., s.v. *līlā*, 3. The compound of *līlā* and *sam* is not found in the lexicons, but occurs twice in this poem; cf. 8 c. 9. The whole of *pāda* 3 may be read with a second rendering, containing an obscene pun: 'She goes, possessed, through her wanton sport with [her lover], of that which falls from the temple of the rutting lord of elephants,' i.e. possessed of the *mada*, which also means *semen virile* and *ἀφροδίσια ώρη*; this latter, in the case of the *mrgī*, has the odor of

flowers (Schmidt, p. 213), and would therefore attract bees (or lovers; cf. st. 2, n. 4), just as the *mada* of a must-elephant does. [Prof. Jackson takes this second rendering to be the correct interpretation, as opposed to that presented in the text and in notes 7 and 8.] 10. The compound *priyāngagahanam* may be read in two ways. In the first way, take *gahanam* as from *gahana*, 'adornment,' and the second reading, which is obscene, may be found by taking *gahanam* as 'place of concealment,' and *priyāngā* as a *tatpuruṣa* compound, *priya* denoting the lover. 11. Is *vṛddho* a reference to Bāṇa, the husband of Mayūra's daughter? Bāṇa may have been of the same age as Mayūra, and so considerably older than his wife. 12. The regular causative of the root *kam* is *kāmayate*. I therefore take *kāmāyate* to be a denominative from *Kāma*; cf. Whitney, *Skt. Grammar*, 1059 c, and Brugmann, *Vgl. Gram. der idg. Sprachen*, Strassburg, 1892, 2.769 (p. 1107). The meter requires that the second syllable of *kāmāyate* should be long.

4

vāmenā¹ "veṣṭayantī pravirakusumam keśabhāram kareṇa
prabhraṣṭam cottarīyam ratipatitagunām mekhalaṁ dakṣiṇena
tāmbūlam codvahantī vikasitavadanā² muktakesā narāgā³
niśkrāntā guhyadesān madanavaśagatā mārutam prārthayantī

With her left hand doing up her heavy hair, on which few
flowers [now remain],

And with her right holding up her upper garment, her girdle,
whose cord had slipped down

During love, and her betel; with blooming face, with disheveled
hair, with passion sated,

Coming forth from the private chamber, having yielded to the
power of love, she longs for the breeze.

Notes. 1. The meter is *sragdharā*. 2. 'With blooming face,' or, punningly, 'with open mouth,' 'yawning.' 3. The word *narāgā* is not found in the lexicons, but on the analogy of *naroga*, 'not ill,' I have taken it to mean 'not passionate,' i.e. 'with passion sated.'

5

esā¹ kā navayāuvanā ūśimukhī kāntā "pathī² gacchatī
nidrāvyākulitā vighūrṇanayanā sampakvabimbādhara
keśair vyākulitā nakhāir vidalitā³ dantāś ca khanḍikṛtā⁴
kenedam ratirāksasena ramitā ūśardūlavikrīditā

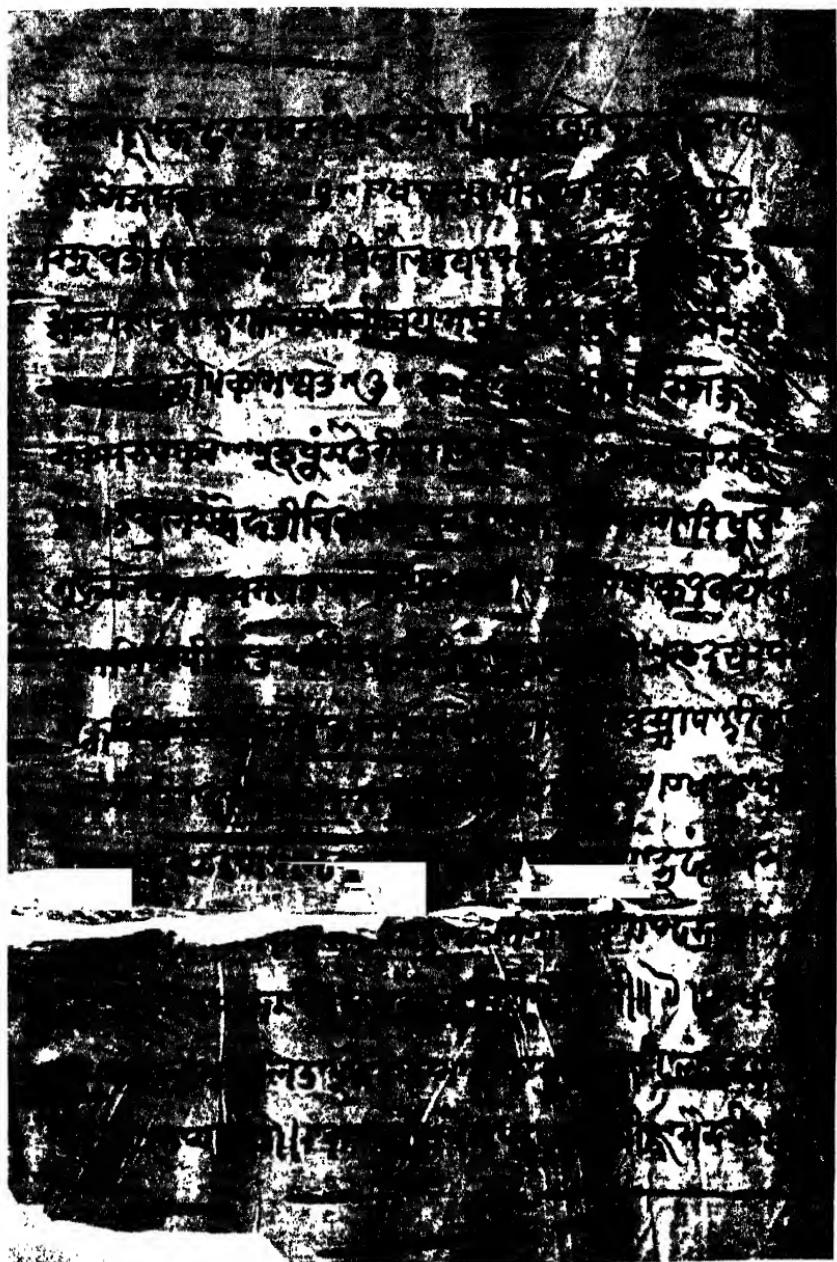
Who is this lovely one advancing along the path, moon-faced,
in the bloom of youth,
Bewildered with sleep, her eye rolling, her lower lip like a ripe
bimba fruit,
Bewildered by her [disordered] locks, scratched by finger-nails,
and torn to pieces by teeth?
How is this? By a demon in love has she, imitating tiger-sport,
been beloved!

Notes. 1. The meter is *sārdulavikriḍita*. Note the pun possibly implied in *sārdulavikriḍita*, line 4. 2. I resolve as *kāntā ḥapṭī*. Compare the Vedic *ḥapathyo* (*RV*, 1. 64. 11), which evidently means, as Geldner (*Der Rig-Veda in Auswahl, Stuttgart*, 1909, vol. 1, p. 23) says, 'auf der Strasse fahrend' (cf. also Bezzenger, in *Tēpas, Abhandlungen zur idg. Sprachgeschichte Aug. Fick ... gewidmet*, Göttingen, 1903, p. 175-176), a connotation which is also supported by Sāyaṇa's commentary *ad. loc.* Or perhaps we should read *kāntā pathī*, with *pathī* as fem. nom. sing. of **patha* (**pathi*), with which compare the epithets of the Maruts—*ḥapṭī*, *vipathi*, *antaspatha*, *anupatha*, *RV*, 5. 52. 10; yet note *tripatha*. 3. The manuscript reads *viñdaliitā*. 4. References to scratching and biting, as concomitants of indulgence in *rati*, are found throughout Sanskrit erotic literature. For *nakhacchedya* (scratching with the nails), see Schmidt, p. 478-496, and for *daśanacchedya* (biting with the teeth), *ibid.*, p. 496-508. Is there not also in *khaṇḍikṛta* a possible punning allusion to the *khaṇḍabhraka* ('broken-cloud') bite on the breast, in the form of a circle, with uneven indentures from the varying size of the teeth (Schmidt, p. 504)? The reference to his daughter's disheveled appearance, as being due to the scratches and lacerations, may have been responsible for that lady's anger and her consequent curse of Mayūra (see Introd., p. 25). And in this connection it may be added that the obscene puns in stanza 3 would probably not tend to lessen her displeasure.

6

eṣā¹ kā paripūrṇacandravadanā gāurīmṛgā² kṣobhinī³
lilāmattagajendrahāṁsagamanā⁴ e...⁵
n[i⁶]ḥsvāsādharagandhaśitalamukhī vācā mṛdūllāsini
sa ślāghyah puruṣas sa jīvati⁷ varo yasya priyā hī "dr̥ṣī

Who is this frantic tigress, with a face like the full moon,
With the gait of the *hāṁsa*, or of the lordly rutting elephant in
wantonness



A LEAF OF THE BIRCH-BARK MANUSCRIPT CONTAINING THE MAYURASTAKA
(THIS LEAF CONTAINS PART OF STANZA 2, STANZAS 3-6, AND PART OF STANZA 7. SEE PAGE 69.)

With her face cooled by the perfume of her sighing lower lip,
and gently mirthful in her speech?

That man is to be envied, that lover [really] lives, who has such
a one as his beloved.

Notes. 1. The meter is *sārdūlavikṛīdita*. 2. I take *gāurīmgā* to mean 'beast of Gāuri' (with a pun on *mrgā* [cf. above, stanza 2, note 3] as the sort of girl the heroine is), and the beast of Gāuri (in her incarnation as Durgā) is the tiger. As Pārvati also, Gāuri's vehicle is the tiger; cf. Moor, *Hindu Pantheon*, London, 1810, plates 20, 21, 24. My interpretation as 'tigress' seems also to be strengthened by the allusion to 'tiger-sport' in the last line of the preceding stanza. 3. The word *kṣobhīṇi* is not recorded in the lexicons except, with lingual nasal, as the name *kṣobhīṇi* of a certain *śruti* in *Samgītasārasamgraha*, 23 (cf. St. Petersburg *Wörterbuch*, abridged ed., s.v. *kṣobhīṇi*); it is here probably best regarded as the feminine of *kṣobhaṇa* or of **kṣobhin*. 4. In *Manu*, 3. 10 (*hāṃsavāraṇagāminīm*), the gaits of the *hāṃsa* and of the elephant are mentioned as among the desirable graces of women. 5. Seven syllables are needed to fill out this *pāda*. 6. The manuscript is broken here, but part of a vertical stroke can be seen, and the restoration of an *i* seems certain. 7. The manuscript reads *jīvatiḥ*. For the sentiment expressed in *jīvati* compare the well-known line of Catullus (5. 1), *Vivamus, mea Lesbia, atque amemus.*

7

esā¹ kā jaghanasthalī sulalitā² pronmattakāmādhikā
bhrūbhāngam̄ kuṭīlam̄ tv anaṅgadhanuṣah³ prakhyam̄ prabhā-
candravat⁴
rākācandrakapolapānikajamukhī kṣāmodarī sundarī
vīṇidāṇḍam̄ idam̄ vibhāti tulitam̄ veladbhujam̄⁵ gacchati

Who is this lovely one that goes, with rounded hips, with an excess of ecstatic love—

Her curving frown like the bow of the Bodiless (Kāma), and like the moon in splendor—

With cheeks like the full moon, and a lotuslike face, and she [herself] slender-waisted and beautiful?

This neck of her lute seems like a raised quivering arm.

Notes. 1. The meter is *sārdūlavikṛīdita*. 2. *Lalita* is one of the stock terms used to define the graces of the heroine; cf. *Dāśarūpa*, tr. Haas, 2. 68, 'Lolling (*lalita*) is a graceful pose of one of fair form.' 3. In the ligature here transliterated by *ḥy*, I have taken the first element

to be the sign for the *upadhmāṇya*, or surd labial spirant; cf. Whitney, *Skt. Grammar*, 69, 170 d, 171 c. In Prof. Barret's transliteration of the Pāippalāda Manuscript, this same ligature is transcribed by *ṣp* (cf. *JAOS*, vol. 26, 2d part, New Haven, 1906, p. 213 foot, *devūṣ pitaro*, and *vaṣ pari-*, with the Pāippalāda facsimiles, folio 4b, lines 11 and 12), though Prof. Barret says (see above, st. 2, n. 5) that it does not exactly represent *ṣp*. 4. The accusatives in line 2 are hard to explain, unless they may possibly comprise an extension of the simple adverbial accusative, on which see Carl Gaedicke, *Der Accusativ im Veda*, Breslau, 1880, p. 171-175, 215-233. Or perhaps *bhrūbhāṅgam* is to be regarded as neuter (cf. note on *bhuja* below), though it is not found as neuter elsewhere. If it is neuter, it probably becomes the subject of an *asti* understood. 5. The form *vīṇidāṇḍa* is not given in the lexicons; the regular spelling is *vīṇādāṇḍa*, though the word is given only by the lexicographers, and is not found in the literature. 6. In *tulitam*, the manuscript shows only the upper part of the *i*, the vertical stroke being missing. 7. *Bhuja* is not found as neuter elsewhere, but for neuters of this class of compounds (including *vīṇidāṇḍam*), see Wackernagel, *Altindische Grammatik*, Göttingen, 1905, II. 1. 15 b (p. 39); and on the interchange of masculine and neuter (cf. *dāṇḍah* and *dāṇḍam*), see Delbrück, *Vgl. Synt. der idg. Sprachen*, Strassburg, 1893, 1. 37 (p. 130).

8

eṣā¹ kā ratihāvabhāva² vilasaccandrānanām bibhrati
gātram caṇpakadāmagāurasadṛśam³ pīnastanālambitā
padbhyām samcaratī pragalbha⁴ hariṇī samllayā svechhayā
kim cāiṣā gaganāmgaṇā bhuvitale sampāditā brahmaṇā

iti śrīmayūrāṣṭakam samāptam

Who is this with her moonlike face shining through her <incitement to> and her <state of> amorousness,
Drooping from [the weight of] her full-rounded breasts, with a
body like the yellowness of a garland of champaka flowers,
A wanton 'gazelle,' going on two feet, in dalliance as she feels?
Surely this is a celestial nymph, produced on earth by Brahmā.

Here ends the illustrious *Mayūrāṣṭaka*.

Notes. 1. The meter is *sārdūlavikridita*. 2. I have rendered *bhāva* in two ways, 'incitement to' and 'state of.' 3. The manuscript reads *mōurasadṛśam*, which is unintelligible. I have emended to *gāurasadṛśam*, at the suggestion of my friend, Dr. C. J. Ogden, who referred me to the compounds *kanakacampakadāmagāurīṇ* (Bilhana's *Cāurapañcasikā*, v. 1),

दीर्घाभिसंविरुद्धिलेखस्त्रिया २ ॥ अष्टकांडि
दयठपविलभम्भुत्तनंविडीग्रंथाकरभम्भेद. न. वोरु
नलभुडा पस्तुभंपउभुग्लद्वग्लग्लभिभलीलवभुव्वाक्षिष्ठ
दग्गंगनक्तविउलभंपउभुग्लद्वग्ल ॥ ३ ॥ ४ ॥
क्षुक्षुभुग्लद्वग्ल ॥

अनु दुष्टम् ५

मृग

मृग

भवद् दुष्टम्

मृग

मृग

A LEAF OF THE BIRCH-BARK MANUSCRIPT CONTAINING THE MAYURASTAKA

(THIS LEAF CONTAINS PART OF STANZA 7, STANZA 8, AND THE COLOPHON. SEE PAGE 69.)

and *campakadāmagdūrt* (cf. *Mahābhārata*, 15.25.13). 4. *Pragalbhā* is another of the stock terms (cf. *lila*, 1 a, and *lalita*, 7 a) defined in Hindu rhetorical treatises; it is translated 'experienced' by Haas, in his translation of the *Daśarūpa*, 2.29. For *pragalbhā* as a type of heroine, cf. Schmidt, p. 264-266.

THE SŪRYAŚATAKA OF MAYŪRA

THE SŪRYAŚATAKA OF MAYŪRA

INTRODUCTION

ANALYSIS OF THE SŪRYAŚATAKA

ORDER OF THE STANZAS

As has been pointed out in the General Introduction, the *Sūryaśataka* comprises 101 stanzas. But the order of the stanzas is not the same in all of the editions. In the preparation of my translation, I have used five editions, and have adopted as the norm the second edition of Durgāprasād and Parab, in the Kāvya-mālā Series, Bombay, 1900. The other four are: (a) the edition included in John Haebel's *Kāvya-sangraha*, p. 197–216, Calcutta, 1847; (b) the anonymous edition, probably edited by its publisher,¹ in the library of the India Office, Calcutta, 1874; (c) the edition included in Jīvānanda Vidyāsāgara's *Kāvya-saṃgrahah*, Calcutta, 1886; and (d) the partial edition, comprising stanzas 1–75 inclusive, published in the *Vidyodaya*, or *Sanskrit Critical Journal*, vol. 25, June–September, Calcutta, 1896. In these four last-named editions, I have noted the following departures from the order of the stanzas as given in the edition of Durgāprasād and Parab:—

Jīvānanda's edition publishes stanzas 24–30 of Parab's edition in the following order: 24, 25, 29, 26, 27, 28, 30.

Jīvānanda, Haebel, the *Vidyodaya*, and the anonymous edition in the library of the India Office present the following order of stanzas 61–70 of Parab's edition: 61, 62, 68, 63, 64, 66, 67, 69, 65, 70.

FORM OF THE STANZAS

Each stanza is in the form of an *āśis*, or ‘benediction,’ invoking the aid, protection or blessing of Sūrya, or of his rays, his horses,

¹ See below, p. 104.

his chariot, his charioteer, or his disk, upon an unnamed plural ‘you,’ who, according to Jagannātha’s commentary on the *Sūryaśataka*, were the poet’s relatives.¹ The only stanza that omits the ‘you’ is the 44th, where the benediction reads: ‘May the horses of Pataiga (Sūrya) protect the worlds!’

The favorite request is for protection, which is invoked in 30 stanzas, viz. 3, 16, 19, 29, 30, 37, 44, 46, 50, 53, 57, 58, 59, 61, 65, 69, 71, 75, 80, 81, 82, 83, 84, 85, 88, 91, 92, 96, 97, 99. Deliverance from sin is invoked in 17 stanzas, viz. 6, 10, 11, 21, 27, 35, 36, 39, 47, 48, 51, 56, 63, 64, 67, 68, 74; prosperity, in 15 stanzas, viz. 2, 4, 25, 40, 42, 66, 72, 73, 79, 86, 87, 89, 90, 93, 94; happiness, in 7 stanzas, viz. 8, 15, 18, 41, 49, 55, 62; joy, in 6 stanzas, viz. 9, 23, 26, 34, 70, 78; removal of all troubles, misfortunes and distresses, in 11 stanzas, viz. 5, 7, 14, 17, 22, 31, 32, 45, 54, 60, 98; bestowal of blessings, wealth, welfare, and the satisfaction of desires and requests, in 11 stanzas, viz. 1, 12, 13, 20, 24, 28, 33, 43, 52, 95, 100; cessation of rebirths, in stanzas 38 and 77; and purification, in stanza 76.

The *āśis* is regularly expressed by the precative, or by the imperative, and it is perhaps worthy of note that the imperative in *-tāt*² occurs 21 times, the list being given below (p. 96), under the *Grammatica Notabiliora*.

SUBJECT-MATTER

In general, the subject-matter of the *Sūryaśataka* is the praise of Sūrya, but the following subdivisions of the main theme, presumably based on manuscript authority, are indicated in some of the editions and are referred to, in a general way, in Jagannātha’s commentary.³ Stanzas 1–43 are devoted especially to the de-

¹ See above, p. 32.

² For the imperative in *-tāt*, see Whitney, *Sanskrit Grammar*, 570–571. Whitney there states that the formation is not rare in the early language, but is rather uncommon in the later period, only one example being quotable from the *Mahābhārata*, and one from the *Rāmāyaṇa*. He also says that no instance of its use with benedictive implication, as prescribed by the native grammarians, is quotable.

³ See above, p. 32.

scription and praise of Sūrya's rays; stanzas 44–49, to the horses that draw his chariot; stanzas 50–61, to Aruṇa, his charioteer; stanzas 62–72, to the chariot itself; and stanzas 73–80, to the solar disk. The remaining stanzas are miscellaneous in character. In some of them (viz. 91, 92 and 93), Sūrya is compared to Śiva, Viṣṇu, and Brahmā respectively, and in stanza 88 he is shown to be superior to those divinities in the matter of conferring blessings upon the universe. Stanzas 85, 95 and 96 picture conditions on the earth when Sūrya is absent at night, and stanza 87 gives the opposite picture, describing how all nature moves smoothly in its accustomed channels as long as Sūrya continues to shine. In stanza 94 is attested Sūrya's universal supremacy; in 99, he is identified with the principal gods of the Hindu pantheon; and stanza 100 states the incomprehensibility of his nature.

Among the ideas that a perusal of the *Sūryaśataka* conveys with more or less emphasis to the reader, may be mentioned the following: Sūrya is a reservoir of water which is drawn up from the earth and afterward is poured down again in the form of rain (stanzas 9, 14, 30, 73, 91, 93); emancipation from rebirth may be obtained through Sūrya (stanzas 9, 10, 11, 29, 73, 80, 86, 89); Sūrya drives away sin (cf. above, p. 84, where the *āśis* is discussed); Sūrya is the life of the world and the benefactor of the universe (stanzas 59, 77, 80, 87, 88, 97, 100); the nature of Sūrya is incomprehensible, except to *yogins* (stanzas 29, 65, 100); Sūrya is responsible for his acts to no one except himself (stanzas 6, 19, 84, 97); he is identical with the Vedas (stanza 89); his twelve personalities will eventually destroy the worlds (stanza 94).

Of passing interest, too, is the 6th stanza, in which Sūrya is said to cure what are apparently the symptoms of leprosy; also stanza 13, which is a kind of play on the numerals from 1 to 10; stanza 38, showing the unusual doubling of a series of syllables at the beginning and end of each *pāda*; and stanza 50, which contains a rather elaborate simile drawn from the realm of the drama.

MYTHOLOGICAL ALLUSIONS

The *Sūryaśataka* is replete with mythological allusions drawn from the whole range of Hindu mythology. Among them—to name only a few—are included references to the churning of the ocean, and to all the objects produced by the churning; to Brahmā's birth from the lotus of Viṣṇu's navel; to the mundane egg, Viṣṇu's 'three steps,' and Garuḍa's enmity to the snakes; to Mts. Meru, Asta, Lokāloka and Kālīsa; to Kṛṣṇa's conquering of the Kāliya snake, and the slaying of Tāraka by Kārttikeya; to the Āurva fire, Nārada and the other sages, Aruṇa's mutilated condition, the semi-divine beings, and so on. The wide range and great number of these allusions make it very evident that Mayūra—as Sarasvatī said in the Jaina tale—was well versed in the *śāstras*.¹

Most of the mythological allusions may be readily traced to their source in the Vedas, Epics and Purāṇas. In most cases I have given such sources in the notes to the stanzas, omitting, however, reference to some of the better-known legends; and indicating the few instances where I have been unable to trace an anecdote to its starting-place in *śruti* or *śāstra*.

In the matter of the references to Sūrya, it seems almost certain that Mayūra must have been familiar with the hymns to Sūrya, or with the accounts of that god, found in the *Mahābhārata*,² in the *Mārkanḍeya Purāṇa*,³ and in the *Viṣṇu Purāṇa*,⁴ for so many of the things that are there said about Sūrya find their echo in the stanzas of the *Sūryaśataka*. The author, however, by no means confined himself to these hymns and accounts, for the reader will find scattered through the notes references to other Sanskrit works, including other Purāṇas, the *Rāmāyaṇa*, the Vedas, the *Sūrya Upaniṣad*, etc.

¹ See above, p. 22.

² *Mahābhārata*, 3. 3. 15-79.

³ *Mārkanḍeya Purāṇa*, 107-110; cf. Pargiter's translation, p. 572-587.

⁴ *Viṣṇu Purāṇa*, 2. 8-11; cf. Wilson's translation, vol. 2, p. 237-298.

EPITHETS OF SŪRYA

In every stanza save one¹ of the *Sūryasātaka*, Sūrya is mentioned under some one of his many epithets. These epithets are most frequently descriptive of the beauty or power of his rays, or of his ability to bring heat and the daylight; less often, they refer to his function as stimulator and maintainer of the universe, to his ruddy color, his seven steeds, his overlordship of the planets, etc. I append a full list, as follows, including adjectives derived from the epithets proper.

Epithets of Sūrya containing reference to his rays. *Caṇḍārcis* (40), *Caṇḍāṁśu* (78), *Caṇḍabhānu* (79), *Caṇḍarocis* (12), *Tigmarocis* (4), *Tigmabhānu* (18), *Tivrabhānu* (5, 11, 69), *Tikṣṇatvis* (26), *Tikṣṇabhānu* (42), *Gharmāṁśu* (6), *Gharmatris* (15), *Kharāṁśu* (8, 41), *Uṣnatvis* (23), *Taptāṁśu* (82), *Ahi-māṁśu* (37), *Ahimaruci* (71), *Aśīśiramahas* (43), *Aśīśirakirāṇa* (72), *Sūtetarāṁśu* (56), which all mean ‘Hot-rayed One.’ To this group may be added *Dīptāṁśu* (9, 75, 94), which means ‘Flashing-rayed One.’

In close relationship to the above are *Amśumat* (67, 90), which signifies ‘Ray-possessor’; *Sahasratvis* (17), *Daśāśataruci* (52), *Daśāśatābhīṣu* (100), all meaning ‘Thousand-rayed’; *Bhāsām Iśa* (73), ‘Lord of Rays’; and *Arciśām Ākara* (93), ‘Mine of Rays.’

Epithets of Sūrya as the maker of day. *Dinakara* (10), *Dinakṛt* (70, 89), *Divasakṛt* (36), which mean ‘Maker of Day’; *Divasasyāikahetu* (95), meaning ‘Sole Cause of Day’; *Dinapati* (20, 22, 38), *Divasapati* (57, 66), *Ahnām Pati* (92), *Aharpati* (25), signifying ‘Lord of Day’; and *Hetur Ahnām* (97), ‘Cause of Days.’

Epithets of Sūrya as the bringer of heat and light. *Arka* (28, 30, 31, 34, 35, 49, 83, 85, 86), the adjectives *Tāpana* (19) and *Tāpanī* (47), which signify ‘Shining One’ or ‘Heater’; *Bhāskara* (2), and the adjective *Vāibhākarī* (33), meaning ‘Maker of Light’ or ‘Maker of Splendor’; *Dhāmādhipa* (54), ‘Lord of

¹ In stanza 51, Aruna, Sūrya’s charioteer, takes the place of his master.

Light'; *Bhāsvat* (21, 60, 63, 88), 'Possessor of Light'; *Bhānu* (13), and the adjective *Bhānavīya*, 'Splendor'; and *Timiraripu* (16), 'Foe of Darkness.'

Epithets of Sūrya as the maintainer and stimulator of the universe. These include only *Savitar* (27, 29, 62), and the adjective *Sāvitra* (64), signifying 'Stimulator' or 'Vivifier'; and *Pūṣan* (53, 58, 61, 74), meaning 'Prosperer.'

Miscellaneous epithets of Sūrya. *Bradhma* (3, 24, 32, 46, 65, 80), signifying, perhaps, 'Ruddy' or 'Yellowish'; *Pataṅga* (23), and the adjective *Pātaṅga* (44), perhaps from roots *pat* and *gam*, meaning 'He who goes flying'; *Ravi* (59, 68, 77, 81, 96), possibly signifying 'Ruddy One'; *Mārtanya* (14) and the adjective *Mārtanyakīya* (76), said to be from *māritam aṇḍam*, 'destroyed egg' (cf. *Sūryaśataka*, stanza 14, note 2); *Ina* (97), and the adjective *Aini* (39), signifying 'Master' or 'Mighty'; *Grahagrāmanī* (98), 'Lord of the Planets'; *Eka* (99), 'the One'; *Saptasapti* (45), 'Possessor of Seven Steeds'; *Asamahari* (48), 'Possessor of Matchless Steeds'; the adjective *Hāridaśva* (7), 'Possessor of Tawny Steeds'; *Aryaman* (63, 84), seemingly connected with *arya*, 'Favorable' or 'Master'; *Āditya* (90), 'Son of Aditi'; and last, *Sūrya* (50, 87, 89, 91, 99, 101), and the adjective *Sāura* (55).

Of the hundred and eight names of Sūrya given in the *Mahābhārata* (3. 3. 16–28), only the following eight appear in the stanzas of the *Sūryaśataka*: *Sūrya*, *Aryaman*, *Pūṣan*, *Arka*, *Savitar*, *Ravi*, *Diptāṁśu* and *Bhānu*. But of the list, containing seventy-two names of Sūrya, given by Hemacandra in his *Abhidhānacintāmaṇi* (95–98),¹ 20 can be paralleled in Mayūra's poem; viz. *Āditya*, *Savitar*, *Aryaman*, *Kharāṁśu*, *Ravi*, *Mārtanya*, *Bhānu*, *Sūrya*, *Arka*, *Pūṣan*, *Pataṅga*, *Tāpana*, *Bradhma*, *Saptasapti*, *Dinakara*, *Vibhākara*, *Bhāskara*, *Ina*, *Haridaśva* and *Bhāsvat*.

¹ Edited by Sivadatta and Parab, in part 3, no. 6, of their *Abhidhāna-Saṅgraha*, Bombay, 1896. In this connection, see also J. Burgess, *Miscellanea*, in *IA*, 33, p. 63, where a long list of Sūrya's names has been collected, including those found in the *Mahābhārata* (3. 3. 16–28) and those in the *Abhidhānacintāmaṇi*.

STYLE

The *rīti*, or ‘style,’ of the *Sūryaśataka* is the *Gāudī*, which is characterized by strength (*ojas*) and grace (*kānti*), and abounds in compounds and alliteration (*anuprāsa*).¹ A perusal of the poem shows that it meets these required conditions. The compounds are evident to even the casual observer, and that the language is vigorous, and yet at the same time graceful, no careful student will deny. A list of the more noteworthy cases of alliteration is given in one of the following paragraphs (p. 91). Furthermore, according to Dañdin,² the *Gāudī* style is apt to affect obscure words that need to be explained etymologically, as e.g. *abjanman*, ‘water-born,’ meaning ‘lotus.’ The *Sūryaśataka* contains many such words; compare, e. g., the epithets of Sūrya, *ahimāṁśu* (stanza 37), *asiśiramahas* (stanza 43), *ahimaruci* (71), and *asiśirakiraṇa* (72), which all mean ‘he whose ray is not cold’; see also *ambhoruha* (3), ‘water-growing,’ for ‘lotus’; *viṣadhara* (47), ‘poison-bearer,’ for ‘snake’; *hemādri* (49), ‘golden mountain,’ for ‘Mt. Meru’; *pāthyetarāṇi* (60), ‘things other than wholesome,’ for ‘troubles’; *kṣmābhṛtaḥ* (87), ‘earth-bearers,’ for ‘mountains’; and so on—very many instances might be given. Still another characteristic of this *rīti* is the running together of harsh-sounding syllables,³ and illustrations of this are seen in *Sūryaśataka*, stanzas 6 and 98. Besides, the *Sāhityadarpaṇa*⁴ says that the *Gāudī* style is *ādambara*, ‘resonant arrangement (of words),’ as though it were, as Regnaud puts it,⁵ ‘le tambour [ādambara] de la poésie,’ and this quality of it is exemplified in stanzas 33, 36 and 70 of the *Sūryaśataka*, where there is a noticeable prevalence of *bh*, *dy* and *nd* sounds respectively.

¹ For these characteristics of the *Gāudī* style, see P. Regnaud, *Rhétorique Sanskrite*, p. 253–255, Paris, 1884; also L. H. Gray, *Vāsavadattā*, introd., p. 16, and the references cited there.

² Dañdin’s *Kāvyādarśa* (ed. O. Böhtlingk, Leipzig, 1890), 1. 46.

³ See *Kāvyādarśa*, 1. 72.

⁴ See *Sāhityadarpaṇa* (ed. Jivānanda Vidyāsāgara, Calcutta, 1895), 9. 627.

⁵ Regnaud, *Rhétorique Sanskrite*, p. 255.

RHETORICAL DEVICES

In addition to the *āśis* or ‘benediction,’ already mentioned as a characteristic of each stanza,¹ I have noted in the *Sūryaśataka* instances of the following figures or devices.

First, the *rūpaka*. This is among the most elementary and oldest devices, and is of more or less frequent occurrence in most of the so-called classical Sanskrit works.² It corresponds most nearly to our ‘metaphor.’ As examples of one of the most common types, there may be cited from the *Sūryaśataka* such compounds as *īkṣaṇakamalavanam* (stanza 58), ‘the lotus-cluster of thine eyes’; *khuramusalāḥ* (stanza 61), ‘with club-like hoofs’; *dhūḥstambhe* (stanza 67), ‘pillar-shaped axle-pin’; *bahulatamatamahpaṅka* (stanza 79), ‘very thick pitchy darkness.’

Another elementary device is the *dīpaka*, or ‘illuminator,’ which is said to exist when one noun is found as subject, or object, etc., of many verbs, or when one verb is connected with many nouns in the same case or construction.³ As examples from the *Sūryaśataka*, take stanza 37, where ‘the dawn-splendor of the Hot-rayed (*Sūrya*) . . . is inferred to be near, because of the drying up of the moonstones, the dimness of the stars, . . . and the withering of the plants’; or stanza 81, where ‘Ravi (*Sūrya*) is praised by the Siddhas, . . . by the gods, . . . by the Cāraṇas, . . . by the Gandharvas, . . . by the Serpents, . . . by the Yātudhānas, . . . by the Sādhyas, . . . by the R̥sis, . . . and by the emancipated.’

The *śleṣa*, ‘pun’ or ‘paronomasia,’ is of very frequent occurrence in the *Sūryaśataka*.⁴ In some stanzas only a single word

¹ See above, p. 83. For a definition of the *āśis*, see *Kāvyādarśa*, 2. 357.

² Johannes Nobel, *Beiträge zur älteren Geschichte des Alāṅkārāśṭra* (Berlin, 1911), p. 9, groups the *rūpaka*, *dīpaka*, *yamaka* and *upamā* as among the earliest devices. See also *Kāvyaprakāśa*, 10. 6 (92–93), or in the edition of Jhalakikara, p. 718.

³ See Nobel, as cited in preceding note; and *Kāvyaprakāśa*, 10. 15 (103), or in the edition of Jhalakikara, p. 775.

⁴ On the *śleṣa*, see *Kāvyaprakāśa*, 9. 4 (84), or Jhalakikara’s edition, p. 615; *Kāvyādarśa*, 2. 310 and 2. 363; Vāmana’s *Kāvyālamkārasūtrāṇi* (ed. Durgāprasad and Parab, Bombay, 1889), 3. 2. 4; and references cited by Gray, *Vāsavadattā*, introd., p. 17. For Vāmana’s date (eighth or ninth century A.D.), see G. A. Jacob, *Notes on Alāṅkāra Literature*, in *JRAS*, new series, vol. 29 (1897), p. 288.

may be found capable of a double rendering; in others, a number of words, and occasionally practically the whole stanza may be translated in two ways. The more noteworthy instances in the *Sūryaśataka* of this form of rhetorical embellishment occur in stanzas 4, 9, 10, 15, 18, 20, 24, 25, 28, 32, 35, 42, 47, 52, 53, 64, 68, 72, 79, 92, 93. In my translation of the *śleṣas*, the two English words that translate a single Sanskrit word are indicated by their inclusion between the symbols < >; and if a second Sanskrit word in the same *pāda* is also capable of a double rendering, the two English words by which it is translated are inclosed by the same symbol doubled, viz. « »; similarly, «» is indicative of a third *śleṣa*, «» of a fourth, and so on. As an example of *śleṣa*, the following may be cited from stanza 25 of the *Sūryaśataka* :—

‘The light of the Lord of Day also <scornfully> «eclipses [the brilliance of] fire» and the «glittering splendor of the moonstone»,

Whereas Guha <in sport> «rides on a peacock» «which is resplendent with the flashing tips of the eyes in its tail».'

Here the Sanskrit word *līlayā* is rendered by <scornfully> and <in sport>; *kurvāṇo . . . adhah śikhinam* by «eclipses fire» and «rides on a peacock»; and *lasaccandrakāntāvabhāsam* by «glittering splendor of the moonstone» and «which is resplendent with the flashing tips of the eyes in its tail».

The *anuprāsa*,¹ ‘alliteration,’ is also of common occurrence in the *Sūryaśataka*. See especially stanza 6, where the letter *gh* occurs 23 times, and stanzas 12 (*c.* 26 times), 33 (*bh*, 29 times), 36 (*dy*, 20 times), 94 (*d*, 25 times, and *ś*, 27 times), and 98 (*g*, 25 times).

Closely connected with *anuprāsa* is *yamaka*,² ‘assonance,’ described by Dr. Gray as ‘repetition’ or ‘chiming.’ It consists in

¹ For *anuprāsa*, cf. *Kāvyaprakāśa*, 9.2 (78), or p. 597-599 of Jhalakikara’s edition; *Kāvyādarśa*, 1. 55-59; *Kāvyālamkārasūtrāṇi*, 4.1.8; and the references cited by Gray, *Vāsavadattā*, introd., p. 23.

² For *yamaka*, see *Kāvyaprakāśa*, 9.3 (82), or p. 605 of Jhalakikara’s edition; *Kāvyādarśa*, 1.61; *Kāvyālamkārasūtrāṇi*, 4.1.1; and the references cited by Gray, *Vāsavadattā*, introd., p. 20.

placing in juxtaposition words or syllables similar in sound but different in meaning. Scarcely a stanza of the *Sūryaśataka* but has instances of the occurrence of this form of literary adornment. For example, see stanza 71:—

cakrī cakrārapaṇktim harir āpi ca harīn dhūrjaṭir dhūrdhvajāntān
akṣam̄ naṅatranātho 'ruṇam̄ āpi varuṇah̄ kūbarāgram̄ kuberaḥ

As other good examples, stanzas 81 and 94 may be cited; and note especially also the exaggerated *yamaka* in stanza 38, where the first two and the last three syllables of each *pāda* are repeated.

Another device that is far from uncommon in this poem of Mayūra is *utprekṣā*,¹ ‘poetic fancy’—the imagining of one object in the guise of another. It is usually indicated by the presence, in the text, of an *iva*, ‘as if.’ Without attempting to make an exhaustive list, I have noted examples of *utprekṣā* in stanzas 1, 2, 3, 5, 14, 15, 16, 22, 24, 25, 42, 49, 52, 54, 55, 63, 68, 72, 74, 79. An instance may be cited from stanza 5, as follows:—

pakṣacchedavraṇāśṛksrūta iva dṛṣado darśayan prātaradrer
'causing the rocks of the Dawn Mountain to appear as if streaming with
blood from the wounds [caused by] the cutting off of its wings.'

Here the streaming red light of dawn, flooding the sides of Mt. Meru, is imagined to be the blood of the wound resulting from Indra’s amputation of the wings of the mountain.

The figure called *vyatireka*,² ‘contrast’ or ‘distinction’—the placing of two objects in antithesis and the noting of the difference between them—is found in stanzas 21 and 23 of the *Sūryaśataka*, and there is also an implied *vyatireka* in stanza 43. Dandin, in the *Kāvyādarśa* (2. 180), defines *vyatireka* as follows:—

śabdopāttic pratīte vā sādrśye vastunor dvayoh̄
tatra yad bhedakathanaṁ vyatirekah̄ sa kathyate

¹ On *utprekṣā*, see *Kāvyaprakāśa*, 10. 4 (91), or edition of Jhalakikara, p. 707-712; *Kāvyādarśa*, 2. 221-234; *Kāvyālaṇkārasūtrāṇi*, 4. 3. 32. Other authorities are cited by Gray, *Vāsavadattā*, introd., p. 19.

² For comment on and definition of *vyatireka*, cf. Anandavardhana’s *Dhvanyāloka*, 2. 23-24 (ed. Durgāprasād and Parab, p. 91-92, Bombay, 1891); Jacobi’s translation of the *Dhvanyāloka*, in *ZDMG*, 56. 613-614; *Kāvyādarśa*, 2. 180; *Kāvyālaṇkārasūtrāṇi*, 4. 3. 22; *Kāvyaprakāśa*, 10. 17 (104), or ed. of Jhalakikara, p. 783.

This Böhtlingk, in his edition of the *Kāvyādarśa* (Leipzig, 1890), renders as: ‘Wenn bei der ausgesprochenen oder bekannten Gleichheit zweier Dinge ihr Unterschied angegeben wird, so nennt man dieses Vyatireka.’ In stanza 21 of the *Sūryaśataka*, Sūrya, as the eye of the world, is placed in antithesis to an ordinary eye, and stanza 23 notes the distinction between a lamp-wick and Sūrya’s splendor. In stanza 43, there is drawn, by implication, a distinction between the goddess Śrī and the śrī (splendor) of Sūrya.

There are also found in the *Sūryaśataka* examples of the figure *virodha*,¹ ‘apparent contradiction,’ which consists in representing as antithetical objects which are really not so. The incongruity is often merely verbal, depending at times on a śleṣa. The presence of the figure is often denoted by *api*, ‘although.’ As an example, see *Sūryaśataka*, stanza 80, where the disk of Sūrya is placed in antithesis to the eye of Śiva:—

cakṣur dakṣadviṣo yan na tu dahati purah pūrayaty eva kāmam
[Sūrya’s disk], which, [although it is] the eye of (Śiva), Foc of Dakṣa,
does not burn < Kāma > [standing] before [it], but verily fulfils < desire >.’

Other examples of *virodha* occur in this same stanza 80, and also in stanza 86. See the notes to those two stanzas.

So far as I have noted, only a single instance of the *kākāksigolakanyāya*, or ‘maxim of the crow’s eyeball,’ occurs in the *Sūryaśataka*—in stanza 57. This figure, to quote Apte,² ‘takes its origin from the supposition that the crow has but one eye, and that it can move it, as occasion requires, from the socket on one side into that of the other.’ It consists in allowing a word which appears but once in a clause or sentence to be translated twice—both times with the same meaning. It is thus different from the śleṣa, where the word that is rendered twice always has two different meanings. In stanza 57 of the *Sūryaśataka*,

¹ On the *virodha*, see *Kāvyāprakāśa*, 10.23 (109–110), or ed. of Jhalakikara, p. 807–808; *Kāvyādarśa*, 2.333–339; *Kāvyālamkārasūtrāṇi*, 4.3.12; Gray, *Vasavadattā*, introd., p. 18; Apte, *Skt.-Engl. Dict.* s.v. *virodha*.

² Apte, *Skt.-Engl. Dict.* s.v. *nyāya*; a number of the popular maxims, including the *kākāksigolakanyāya*, are there grouped and explained.

the word *sapta*, ‘seven,’ though occurring but once, must be rendered twice, first as a modifier of *aśvān*, ‘horses,’ and again as a modifier of *kakṣāḥ*, ‘apartments.’

There is also in the *Sūryaśataka* at least one instance of the rhetorical figure *tulyayogitā*, ‘grouping together of similar things,’ or, as described by Apte,¹ ‘the combination of several objects having the same attribute.’ In stanza 94 this figure is exemplified by the phrase *sādridyūrvinadiśā daśa diśo*, ‘the ten quarters, with the mountains, sky, earth and oceans.’

Last, but by no means least, either in interest or importance, among the rhetorical figures which I have noted in the *Sūryaśataka*, is the *upamā*,² or ‘simile.’ It exists in our poem in considerable numbers. Some of the instances, such as the ‘drama’ simile (stanza 50), the simile of the ‘painter’s brush’ (stanza 26), of the ‘antidote’ (stanza 31), of the ‘garden and trench’ (stanza 34), of the ‘thirsty man’ (stanza 14), are quite elaborate, and are discussed in the notes to the stanzas where they occur. Others, not so elaborate, but still worthy of notice, will be found in stanzas 4, 15, 38, 49, 52, 54, 55, 57, 74, 79, 82. There are, besides, many of minor import which I have not attempted to list.

Before leaving this topic of the rhetorical devices, I would say that I have by no means attempted to give an all-inclusive list of those that grace the stanzas of the *Sūryaśataka*, but have merely appended instances of the occurrence of some of the more familiar ones, or of such as have been pointed out by the commentator, or otherwise called to my attention. I frankly confess that I do not readily recognize many of the more obscure

¹ Apte, *Skt.-Engl. Dict.* s.v. *tulyayogitā*. For other definitions and examples, cf. *Kāvyādarśa*, 2. 330-331; *Sāhityadarpana* (ed. Jīvānanda Viḍyāśagara, Calcutta, 1895), 10. 695; *Kāvyaprakāśa*, 10. 16 (104), or ed. of Jhalakikara, p. 780; *Kāvyālamkārasūtrāṇi*, 4. 3. 26; and especially the admirable monograph of Johannes Nobel, *Beiträge zur älteren Geschichte des Alamanikārasāstra*, p. 25-31, Berlin, 1911.

² Nobel, *Beiträge* etc., p. 9, states that the *upamā* is one of the oldest rhetorical devices, being mentioned by Bharata, *Nāṭyaśāstra* (16. 41), along with the *dipaka*, *rūpaka* and *yamaka*; see also *Kāvyaprakāśa*, 10. 1 (87), or edition of Jhalakikara, p. 653.

alamkāras, and subdivisions of the *alamkāras*, that are set forth, with characteristic Hindu fondness for detail, on the pages of the Sanskrit works dealing with this subject. I have not attempted an exhaustive treatment or discussion, because it seems to me that such would fall rather within the province of a specialist in this department of Sanskrit studies.

VEDICISMS

Bernheimer, by way of comment on *vibhavatu* (stanza 33), points out that the use of *bhū* in the active, with prefix *vi*, is almost exclusively Vedic.¹

The combination of final and initial vowels in *caturarcām* (stanza 40), instead of the more usual *caturarcām*, is also Vedic,² and is doubtless employed to meet the requirements of the meter.

The indeclinable particle *śam*, ‘prosperity,’ found in stanza 94, is common in the Veda, but rare in the later language.³

To these there may also be added the rather extensive use—21 instances—of the imperative in *-tāt*. This has been discussed below among the *Grammatica Notabiliora*,⁴ where it is shown that such forms are not of uncommon occurrence in the Vedic literature, though rare in the so-called classical period.

GRAMMATICA NOTABILIORA

In the notes to each stanza I have called attention to whatever might seem of interest to students of Sanskrit grammar, but for convenience my findings in this line will be grouped together here.

In case-constructions I have noted, as possibly worthy of mention, the instrumental of qualification without preposition, *apaghānāir* and *kamdhārārdhāir* (stanzas 6 and 48 respectively);

¹ Carlo Bernheimer, *Il Suryaśatakam di Mayūra*, p. 19, footnote 1, Livorno, 1905. His comment is: ‘Si noti l’uso quasi esclusivamente vedico di *bhū* attivo con *vi*.’

² See Whitney, *Skt. Grammar*, 127, a.

³ See Monier-Williams, *Skt.-Engl. Dict.* s.v. *śam*.

⁴ See below, p. 96.

cf. *bhayacakitadṛśā* in *Caṇḍīśataka*, stanza 100), the genitive of agent with *gamyā* (stanza 23; cf. *Caṇḍīśataka*, stanza 42), the locative (*davīyasi*) to express the limit of motion (stanza 22), the locative (*cakre trṣṇām*) to express the object of a feeling (stanza 59), the *avyayībhāvā* compound *adhijaladhi* (stanza 88), and the locative absolute with an adverb—usually *yatra*—forming one member (stanzas 20, 76, 83, 85, 88, 95). There is also the accusative *ālīm* (stanza 38), apparently used as a sort of object of the peculiar *ālīdhpūrvā*.

Among the verb forms may be noted the combination *vitartitarām* (stanza 28), in which the comparative suffix is added to a personal form of a verb; *śuṣka* (stanza 83), ‘dried,’ used with the force of a participle; and the imperative in *-tāt*. This last-named form is said by Whitney¹ to be of rather rare occurrence in the later language, but there are 21 instances of it in the *Sūryaśataka*, and 17 in the *Caṇḍīśataka*. In the *Sūryaśataka* the commonest example is *stāt*, ‘may it be,’ which occurs in stanzas 5, 16, 21, 27, 35, 51, 70, 78, 87 (v. 1. *syāt*), 93. The other cases are: *avatāt* (stanzas 30, 59, 71, 83, 85, 99), *upanayatāt* (stanza 26), *apaharatāt* (stanza 31), *upacinutāt* (stanza 40), *vyasyatāt* (stanza 48), and *punītāt* (stanza 76). There is also the imperative *jahihi* (stanza 59; cf. *Caṇḍīśataka*, stanza 34) with short penult, a form allowed by the grammarians and doubtless used here to fit the meter; and the denominative participles, *vetrāyamāṇāḥ* (stanza 11), *sūtradhārāyamāṇāḥ* (stanza 50), and *padmarāgāyamāṇāḥ* (stanza 56).

To the above list I would add also the double negatives (stanzas 23, 38, 59, 87); the absence of *ya* as correlative to *sa* (stanzas 33 and 98); the absence of *sa* correlative to *ya* (stanza 24; cf. *Caṇḍīśataka*, stanza 9); the adverb *rucimat* (28)—an adverb with suffix *-mat* being, seemingly, a rare occurrence²; the long compounds *gadyapadyavyatikaritavacohṛdyam* (36) and *akṣunnaheṃopalapaṭalam* (44), used as adverbs; the compound *ālīdhpūrvā* (38), the *-pūrvā* having the force of an adverb;

¹ See Whitney, *Skt. Grammar*, 570, b; and see also p. 84, note 2.

² Whitney, *Skt. Grammar*, 1235, e.

and *neutrāhīnena* (72), an example of the *śākapārthiva* compound—a species of compound that omits its middle member.

METER

The meter of the *Sūryaśataka* is the *sragdharā*, in which are also composed some of the stanzas of the *Mayūrāśṭaka* and a number of the anthology stanzas attributed to Mayūra. It consists of 21 syllables, with caesural pauses after every seventh syllable, the scheme being as follows:—

---|---|-||~ ~|~ ~|~ -||-|~ ~|~ ---

This is not among the most widely-used meters,¹ although employed by Mayūra in the *Sūryaśataka*, and by Bāṇa in the *Candīśataka*. Kālidāsa has occasional recourse to it, as for example in the *Sakuntalā*, act 1, stanzas 1 and 7, and in the *Mālavikāgnimitra*, act 1, stanza 1, and act 2, stanza 12. Bhartr̥hari also employs it 22 times in his three *śatakas*, as noted by Dr. Louis H. Gray, in his article *The Metres of Bhartr̥hari*, appearing in *JAOS*, vol. 20, first half (1899), p. 157–159.

For comment on, and discussion of the *sragdharā*, see the article *La metrica degli Indi*, parte 2, *La poesia profana*, by A. Ballini, published in Pullé's *Studi Italiani di Filologia Indo-Iranica*, vol. 8, puntata 1 a, 2 a, 3 a, Firenze, 1909, 1910, 1912; especially puntata 3 a, p. 132. See also Piṅgala's *Chandaḥśāstra*, 7. 24 (in the edition by Kedāranātha and Pañashikar, Bombay, 1908, in the Kāvyamālā Series), and Albrecht Weber's monograph *Ueber die Metrik der Inder*, published in *Indische Studien*, vol. 8, especially p. 400–401, Berlin, 1863.

In the *Sūryaśataka* I have not noted any metrical irregularities in the text of Durgāprasād and Parab's second edition, which I have adopted as the standard. Bühler (*IA*, vol. 1, p. 115, footnote) and Max Müller (*India: What Can It Teach Us?*, p. 330, note 3) are wrong in stating that the meter of the *Sūryaśataka* is *śārdūlavikṛidita*.

¹ For a list of the occurrences of the *sragdharā* meter in the principal works of classical Sanskrit poetry, see Kühnau, *Metrische Sammlungen aus Stenzler's Nachlass*, in *ZDMG*, vol. 44 (1890), p. 1–82, especially p. 82.

SANSKRIT WORKS THAT QUOTE THE SŪRYAŚATAKA

As indicated in the notes to the various stanzas, I have discovered quotations from the *Sūryaśataka* in the following Sanskrit works which belong, for the most part, to the *alaṅkāra* literature.

The *Dhvanyāloka* of Ānandavardhana (855–884 A.D.)¹ cites stanza 9 as exhibiting a type of *ślesa*,² and stanza 23 as an illustration of the rhetorical figure called *vyatireka*.³

The *Kavikanṭhābharaṇa* of Kṣemendra (1025–1075 A.D.)⁴ cites stanza 18 as an example of a bit of poetry that contains faults as well as excellences.⁵

The *Kāvyaprakāśa* of Mammaṭa and Allaṭa (1050–1100 A.D.)⁶ quotes stanza 6, seemingly as an illustration of harshness in sound,⁷ where harshness is neither a fault nor an excellence, and stanza 71 as an example of a stanza wherein facts are distorted in order to effect a desired alliteration.⁸

The *Gaṇaratnamahodadhi* (2. 149) of Vardhamāna (1140 A.D.)⁹ quotes the first *pāda* of stanza 79 to illustrate the use of the *dyu* stem (for *div*), signifying ‘sky.’

¹ For the date of the *Dhvanyāloka*, see G. A. Jacob, *Notes on Alaṅkāra Literature*, in *JRAS*, new series, vol. 29 (1897), p. 289; Duff, *Chronology*, p. 77; Krishnamacharya, *Skt. Literature*, p. 162.

² The *Dhvanyāloka*, 2. 25–26; cf. ed. by Durgāprasād and Parab, p. 99, Bombay, 1891. See also Jacobi's translation of the *Dhvanyāloka*, in *ZDMG*, vol. 56 (1902), p. 764.

³ The *Dhvanyāloka*, 2. 23–24; cf. Parab's ed., p. 92; and Jacobi's translation in *ZDMG*, 56. 613–614.

⁴ For the date of the *Kavikanṭhābharaṇa*, see J. Schönberg, *Kṣemendra's Kavikanṭhābharaṇa*, in *Sitzungsber. Phil.-Hist. Classe der kais. Akad. der Wissenschaften*, vol. 106, p. 477, Wien, 1884; cf. Bühler, *Kaśmir, an Account of some MSS.*, in *JBRAS*, vol. 12 (extra number, 1877), p. 46.

⁵ The *Kavikanṭhābharaṇa*, 4. 1. 11; cf. ed. by Durgāprasād and Parab, in *Kāvyamālā*, part 4, p. 133, Bombay, 1887.

⁶ For the date of the *Kāvyaprakāśa*, see above, p. 30, note 2.

⁷ The *Kāvyaprakāśa*, 7, stanza 301; cf. edition of Jhalakikara, p. 507.

⁸ The *Kāvyaprakāśa*, 10, stanza 580; cf. edition of Jhalakikara, p. 938.

⁹ See J. Eggeling's edition of the *Gaṇaratnamahodadhi*, part 1, p. 185, London, 1879. For the date of the *Gaṇaratnamahodadhi* see G. A. Jacob,

The *Rasikajīvana* of Gadādhara, an *alankāra* work in 10 books (*prabandhas*), of the 17th century, cites stanzas 1 and 2, but in what connection I have been unable to determine, since no complete copy of the text of that work has been published, so far, at least, as I have been able to learn.¹

Stanzas 1 and 2 of the *Sūryaśataka* are also cited in Śāriṅgadhara's anthology, the *Paddhati* (1363 A.D.).²

The *Sūryaśataka* is also said to be quoted in the *Tikāsarvasva*, Sarvānanda's commentary on the *Nāmalingānuśāsana* of Amaraśīṃha, which is dated by M. S. Sastri as 1417–1431 A.D.³

The *Kavīndravacanasamuccaya* (stanza 53), an anthology of unknown authorship, consisting of 525 stanzas, and dated earlier than 1200 A.D., cites *Sūryaśataka*, stanza 34, in its chapter entitled *Sūryavrajyā*.⁴ And Thomas authorizes the statement that stanzas 19, 42 and 71 of the *Sūryaśataka* are cited by Ujjvaladatta, on *Uṇādisūtra* (Aufrecht's edition, p. 19), 4, 51, 4. 233, and 4. 213 respectively.⁵

Among the modern anthologies, it should be noted that the *Subhāṣitaratnabhāṇḍāgārī* quotes stanzas 1, 2 and 6 of the *Sūrya-*

Notes on Alankāra Literature, in *JRAS*, new series, vol. 29 (1897), p. 300; cf. T. Zachariae, *Die indischen Wörterbücher* (in Bühler's *Grundriss der Indo-Arischen Philologie*), p. 21, Strassburg, 1897.

¹ The *Rasikajīvana* exists in several manuscripts, which ascribe it to Gadādhara; cf. Aufrecht, *Catalogus Catalogorum*, vol. 1, p. 497, and vol. 2, p. 116; Bühler, *Two Lists of Skt. MSS.* in *ZDMG*, vol. 42 (1888), p. 554. The first 46 stanzas of the first book of the *Rasikajīvana* have been edited, from manuscript no. 217 of the collection in the Bibliothèque Nationale in Paris, by P. Regnaud, and published by him, under the title *Stances Sanskrites Inédites*, in *Annuaire de la Faculté des Lettres de Lyon*, fascicule 2, p. 201–223, Paris, 1884. Stanza 1 of the *Sūryaśataka* appears as stanza 32 of the first book of the *Rasikajīvana*, and stanza 2 as stanza 31 of the same book. Regnaud, in the introduction, states that the *Rasikajīvana* is an anthology and consists of 11 *prabandhas*. Aufrecht (*loc. cit.*) states that Gadādhara's work is an *alankāra* consisting of 10 *prabandhas*.

² See Peterson's edition of the *Paddhati*, nos. 137 and 138. For the date of the *Paddhati*, see Aufrecht in *ZDMG*, vol. 27, p. 2.

³ See M. S. Sastri, *Report on a Search for Sanskrit and Tamil Manuscripts for the Year 1893–1894*, no. 2, p. 23, 24, 32 (no. 184), Madras, 1899.

⁴ See Thomas's edition of the *Kavīndravacanasamuccaya*, p. 18, and introd., p. 1–5 and 67.

⁵ See Thomas, *Kavīndravacanasamuccaya*, introd., p. 68.

śataka,¹ but that no citation from Mayūra's writings seems to be found in Böhtlingk's *Indische Sprüche* (2d ed., St. Petersburg, 1870–1873).

Among the grammatical works, I have noted that the *Durghaṭavṛtti*² of Śaraṇadeva cites portions of stanzas 2, 3, 25 and 52 of the *Sūryaśataka*, in connection with comment on certain grammatical peculiarities recorded by Pāṇini. These citations have been discussed in the notes to the stanzas where they occur.

As regards lexicographical works, it may be noted that odd or unusual meanings and uses of certain words employed by Mayūra have caught the attention of more than one investigator. For example, see Theodor Zaṭhariae, *Der Anekarthasamgraha des Hemachandra, herausgegeben mit Ausszügen aus dem Commentare des Mahendra* (published by the Vienna Akademie der Wissenschaften as Band 1 of the series entitled *Quellenwerke der altindischen Lexikographie*, Wien and Bombay, 1893), where are given Mahendra's comments on the following words of the *Sūryaśataka*: stanza 1 of the *Sūryaśataka*, the word *jambha* (see page 47 of the commentary, in Zachariae's volume); stanza 2, *kalya* and *bhāskara* (p. 53 and 143); stanza 4, *yathā* (p. 193); stanza 6, *argha*, *ghrāṇa*, *ghrāṇa*, *ghrāṇi*, *gharma* (p. 12, 24, 49); stanza 8, *khara* (p. 61); stanza 9, *go* (p. 3); stanza 71, *akṣa*, *kubara* (p. 79 and 139).

See also Theodor Zachariae, *Der Maṅkhakośa* (published as Band 3 of the series cited in the preceding paragraph, Wien and Bombay, 1897), the commentary on which cites the following words from Mayūra's poem: *Sūryaśataka*, stanza 1, the words *bhānu*, *jambha*, *udaya* (see pages 59, 76, 91 of the commentary, in Zachariae's edition); stanza 2, *kroḍa* (p. 24); stanza 3, *garbha* (p. 75); stanza 4, *vīta* (p. 36); stanza 8, *udgādha* (p. 25); stanza 11, *rāi* (p. 94); stanza 12, *prāc* (p. 16); stanza 23, *varti* (p. 37); stanza 36, *gandharva* (p. 75); stanza 37, *vāna* (p. 60); stanza 71, *dhur* (p. 95).

¹ See *Subhāṣitaratnabhāṇḍagāra*, p. 40, stanza 11; p. 41, stanzas 12 and 16.

² The *Durghaṭavṛtti* was composed in 1172 A.D.; see the edition by T. Gaṇapati Sāstri, in the Trivandrum Sanskrit Series, preface, p. 2, Trivandrum, 1909.

To the above may be added the word *udghāṭanam* (*Suryaśataka*, stanza 2), cited on page 134, line 8, of *Der Dhātupāṭha des Hemachandra*, edited by Joh. Kirste, and published as Band 4 of the series entitled *Quellenwerke der altindischen Lexikographie* (see second paragraph preceding), Wien and Bombay, 1901.

MANUSCRIPTS OF THE SURYAŚATAKA

Aufrecht, in his *Catalogus Catalogorum* (vol. 1, p. 732; vol. 2, p. 175; vol. 3, p. 150), has listed 33 references to manuscripts of the *Suryaśataka*—or *Mayūraśataka*, as some of the manuscripts call it—and I have been able to add 6 other manuscripts that are mentioned in catalogues issued subsequently to the *Catalogus*, or else were omitted by Aufrecht.¹ These 6 are as follows.

A Sanskrit manuscript listed by Cecil Bendall, in his *Catalogue of the Sanskrit Manuscripts in the British Museum*, p. 100–101, no. 257, London, 1902; this is accompanied by a verbal explanation, in Sinhalese, by Parākramabāhu Vilgam-mūla.

A manuscript listed by M. Raigācārya in *A Descriptive Catalogue of the Skt. MSS in the Government Oriental MSS Library, Madras*, vol. 5, p. 2135, no. 2886, Madras, 1909. This manuscript is described simply by the title *Suryaśataka*, without mention of the author's name. I have taken it for granted that Mayūra's *Suryaśataka* is meant.

A manuscript listed by H. Sāstrī and S. C. Gui in *A Descriptive Catalogue of Skt. MSS in the Library of the Calcutta Sanskrit College*, vol. 6, p. 108, no. 159, Calcutta, 1903.

A manuscript listed by Winternitz and Keith in their *Catalogue of Skt. MSS in the Bodleian Library*, vol. 2, p. 178, no. 1257, Oxford, 1905. It is accompanied by a Sinhalese commentary.

Two manuscripts which Aufrecht has not included—perhaps purposely—in his *Catalogus*. They are listed by William Taylor,

¹ Two of the manuscripts listed by Aufrecht have been described in subsequent catalogues; Hultzsch 90 (*Cat. Cat.*, vol. 1) in Winternitz and Keith, *Catalogue of Skt. MSS in the Bodleian Library*, vol. 2, p. 178, no. 1256, Oxford, 1905; and Oxf., p. 348 b (*Cat. Cat.*, vol. 1) in Keith's *Appendix to Vol. 1* (Aufrecht's *Catalogue*), p. 103, no. 819, Oxford, 1909.

Catalogue Raisonné of Oriental MSS in the Government Library, vol. 2, p. 212 and 370, Madras, 1860. The one mentioned on p. 212 is accompanied by the commentary of Gopinātha; the other (p. 370) is described by Taylor as 'Bānuvīyam. By Mayura cavi; 100 *slokas*, complete. Praise of the sun.' Since the subject-matter, and also the number of *slokas*, of this *Bānuvīyam* coincide with the subject-matter and number of stanzas of the *Sūryaśataka*, and since the word *bhānavīya* occurs in stanza 1 of Mayūra's poem, it seems almost certain that we have here a manuscript of the *Sūryaśataka*. Hence my inclusion of it in this list. However, I would add that I have been unable to determine whether Taylor's *Catalogue Raisonné* has been supplemented, or wholly supplanted, by the later and more elaborate *Descriptive Catalogue of the Skt. MSS in the Government Oriental MSS Library, Madras*. It is worthy of note, in this connection, that Aufrecht, when compiling his *Catalogus*, used neither vol. 2 nor vol. 3 of Taylor's work, and his opinion of vol. 1 is not, as was remarked above (p. 63, note 5), very flattering. It may be that these two manuscripts mentioned in Taylor's second volume are the same as the ones Aufrecht (*Catalogus Catalogorum*, vol. 2, p. 175) lists from the *Alphabetical Index of MSS in the Government Oriental MSS Library, Madras*, p. 65 and 109, Madras, 1893.

I am unable to say whether the three manuscripts used by Durgāprasād and Parab in preparing their edition of the *Sūryaśataka* (second edition, Bombay, 1900), and mentioned by them in the introduction of that volume, are included among those referred to by Aufrecht or enumerated above, but it seems likely that they are. And the same problem faces me in the matter of the manuscript used by Kālīkṛṣṇabahādur when he edited the *Sūryaśataka* in Haeberlin's *Kāvya-sangraha* (Calcutta, 1847.) According to Weber (*Indische Studien*, vol. 1, p. 472, Berlin, 1850), this manuscript included a commentary in Bengali, but in Haeberlin's *Kāvya-sangraha* the commentary has not been edited.

COMMENTARIES ON THE SŪRYAŚATAKA

Aufrecht, in the *Catalogus Catalogorum* (s. v. *Sūryaśataka*), lists 7 references to manuscripts of anonymous commentaries and 18 references to commentaries by known authors. The following commentators are mentioned by name: Jayamangala, Tribhuwanapāla, Madhusūdana, Yajñeśvara, Vallabhadeva, Śrīraṅgadeva, Liṅgaya, Gaṅgādhara Pāṭhaka, Bālambhaṭṭa, Harivamṣa, Gopīnātha, Anvayamukha, Jagannātha, and Rāmabhaṭṭa. To Aufrecht's list I would add the anonymous Bengali commentary mentioned by Weber (*Indische Studien*, vol. 1, p. 472); the Sinhalese verbal interpretation by Parākramabāhu Vilgam-mūla (cf. Bendall, *Cat. of Skt. MSS in the British Museum*, p. 100, no. 257), probably identical with the Sinhalese commentary attached to manuscript no. 1257 of the Bodleian Library (cf. Winternitz and Keith, *Cat. of Skt. MSS in the Bodleian Library*, vol. 2, p. 178); and the *tiṅkā* of Gopīnātha, listed by Taylor¹ in his *Catalogue Raisonné of Oriental MSS in the Government Library*, vol. 2, p. 212.

EDITIONS OF THE SŪRYAŚATAKA

I have succeeded in finding record of thirteen editions of the *Sūryaśataka*, and there have doubtless been more. These thirteen are as follows.

An edition of 1848, or probably much earlier. In a *List of Books in the Pali and Singhalese Languages*, read Feb. 26, 1848, by the Rev. R. S. Hardy, and published in *JCRAS*, vol. 1, no. 3 (1848), p. 200, the name 'Sūya-satake, Sans[krit]' appears as the title of vol. 441 of the list. Nothing further is said of the work, so it is barely possible that not Mayūra's *Sūryaśataka*, but another composition bearing the same name, is meant.

¹ See above (p. 63, note 5), where the question of the reliability of Taylor's work has been discussed. This commentary of Gopīnātha is perhaps identical with the commentary of Gopīnātha listed in the *Alphabetical Index of MSS in the Government Oriental MSS Library, Madras*, p. 65, Madras, 1893 (see Aufrecht, *Catalogus Catalogorum*, vol. 2, p. 175).

An edition, without commentary, by Kālikṛṣṇabahādūr, incorporated in John Haerberlin's *Kāvya-sangraha: A Sanscrit Anthology*, p. 197-216, Calcutta, 1847. There is a copy of this work on the shelves of the Harvard University Library. See also Ernst Haas, *Cat. of Skt. and Pali Books in the British Museum*, p. 41-42, London, 1876; cf. *Indische Studien*, vol. 1, p. 471-472.

Anonymously edited, in both octavo and duodecimo editions, in a *Satakāvalī* comprising the *Amaruśataka*, the *Sāntisātaka*, the *Sūryaśataka* and the three *śatas* of Bhartṛhari. In Bengali character, and published at Calcutta, in 1850; cf. *Catalogue of the Library of the India Office*, vol. 2, part 1, Sanskrit Books, p. 180, London, 1897.

An anonymous edition, without commentary, probably edited by its publisher, Bābū Bhuvanacandra Basāk, and published at Calcutta, in 1874. The volume is entitled *Sūryaśataka by Mayūra Bhaṭṭa*; cf. *Catalogue of the Library of the India Office*, vol. 2, part 1, p. 214.

An edition in Sinhalese characters (with Sinhalese paraphrase of Vilgammūla Mahā Thera) by Don A. de Silva Devarakkhita Baṭuvantuḍāve, Colombo, 1883; cf. C. Bendall, *Cat. of the Skt. MSS in the British Museum*, p. 100-101, no. 257, London, 1902; Wickremasinghe, *Cat. of the Sinhalese Printed Books in the Library of the British Museum*, p. 125, London, 1901; Wickremasinghe, *Cat. of the Sinhalese MSS in the British Museum*, p. 23, 101, 102, London, 1900; *JRAS*, new series, vol. 26 (1894), p. 555, and vol. 28 (1896), p. 215-216.

An edition by Yajñeśvaraśāstrī. It is mentioned by Bühler (*IA*, 1. 115, footnote) in 1872 as being then in course of publication. It was to be equipped with a commentary by its editor, and in this regard the editor seems to have fulfilled his intention, for the commentary is mentioned in Aufrecht's *Catalogus* and in the introduction to the Kāvyamālā edition of the *Sūryaśataka*, and is quoted, as we saw above (p. 26, note 1), in Jhalakikara's edition of the *Kāvyaaprakāśa*.

Edited, without commentary, by Jīvānanda Vidyāsāgara, in

his *Kāvya-samgrahāḥ*, p. 271–290, second edition, Calcutta, 1886 (cf. Kāvyatīrtha and Śāstrī, *Catalogue of Printed Books and MSS in Sanskrit belonging to the Oriental Library of the Asiatic Society of Bengal*, p. 43–44, 227, Calcutta, 1904). There is a copy of this in the Harvard University Library. The first edition appeared in 1872; cf. Ernst Haas, *Cat. of Skt. and Pali Books in the British Museum*, p. 42, top. A third edition, in three volumes, appeared in 1888 (Calcutta); cf. *OB*, vol. 2, no. 766, and vol. 3, no. 3018.

Edited, with the commentary of Tribhuvanapāla, by Durgā-prasād and Parab, as vol. 19 of the *Kāvyamālā* Series, Bombay, 1889. A second edition, revised, appeared in Bombay in 1900. This last is the one I have used in preparing my translation of the *Sūryaśataka*.

A partial edition, comprising the first 75 stanzas, without commentary, appeared serially in the *Vidyodaya*, or *Sanskrit Critical Journal*, vol. 25 (1896), June–September, published at Calcutta.

TRANSLATIONS OF THE SŪRYAŚATAKA

I have discovered only three translations of the *Sūryaśataka*. One is a translation into Italian, with introduction and notes, by Doctor Carlo Bernheimer. It is entitled *Il Sūryaśatakam di Mayūra*, and was published at Livorno, in 1905. The notes are not very full, and the translation, so far as my poor knowledge of Italian will permit me to judge, is not intended to be a literal one. I have found this volume a help in many stanzas, though I have not always agreed with its renderings.

The second is a translation into Telugu verse. It is entitled *Āndhra-sūrya-śatakamu*, and is described as ‘a century of stanzas to the Sun, rendered into Telugu verse from the Sanskrit of Mayūra by V. S. Subbā-rāyudu.’ It appeared serially in the monthly periodical *Saraswati*, vol. 1, nos. 1–5, Rajahmundry, 1898; cf. L. D. Barnett, *A Catalogue of the Telugu Books in the Library of the British Museum*, p. 121, London, 1912.

The third is a Sinhalese translation, found, with text and Sinhalese commentary, in a manuscript of the *Sūryaśataka*. The manuscript is now in the Bodleian Library, and is recorded, together with mention of the translation, by Winternitz and Keith, in their *Catalogue of the Skt. MSS in the Bodleian Library*, vol. 2, p. 178, no. 1257, Oxford, 1905.

OTHER SŪRYAŚATAKAS

Besides Mayūra's poem, we have record of five other compositions bearing the name of *Sūryaśataka*. Three of these are listed in Aufrecht's *Catalogus Catalogorum* (vol. 1, p. 732, and vol. 2, p. 235), one in Taylor's *Catalogue Raisonné*, and one in Barnett's *Catalogue of Telugu Books in the Library of the British Museum*. These five are as follows.

A *Sūryaśataka*, or hymn to Sūrya, composed by Gopālaśarman, surnamed Upāsani, who describes himself in the edition of his work as 'First Master of Sanskrit at the Jay Narain College at Benares.' The edition referred to was published at Calcutta in 1871; cf. Ernst Haas, *Cat. of Skt. and Pali Books in the British Museum*, p. 39, London, 1876; cf. *Catalogue of the Library of the India Office*, vol. 2, part 1, p. 214, London, 1897. A manuscript of this *Sūryaśataka* is recorded by Gustav Oppert, *Lists of Skt. MSS in Private Libraries of Southern India*, vol. 2, p. 489, no. 8421, Madras, 1885.

A *Sūryaśataka*, or hymn to Sūrya, composed by Śrīsvara Vidyālankāra. A manuscript is recorded by Rājendralāla Mitra, *Notices of Skt. MSS*, vol. 7, p. 113, no. 2340, Calcutta, 1884. According to Aufrecht (*Cat. Cat.*, vol. 1, p. 675), Śrīsvara was still alive in 1884.

A *Sūryaśataka* by Rāghavendra Sarasvatī, composed in 1593 (cf. Aufrecht, *Cat. Cat.*, vol. 2, p. 220, s. v. Rāghavendra), a manuscript of which is recorded by Peterson in his *Catalogue of the Skt. MSS in the Library of His Highness the Mahārāja of Ulwar*, no. 2438, and *Extracts*, no. 676, Bombay, 1892.

A *Sūryaśataka* by Liṅga Kavi. A manuscript of this is re-

corded by Taylor, *Catalogue Raisonné of Oriental MSS in the Government Library*, vol. 2, p. 370, no. 523. Taylor there describes the poem as '100 *slocas* with a *tica*: description of the Sun, and praise, as to a deity.'¹

A *Sūryaśataka* in Telugu, composed by K. R. Lachchana. The work is entitled *Sūryaśatakamu*, and consists of 105 verses addressed to the Sun. Meter, *kanda*. It was published at Madras, in 1897; cf. L. D. Barnett, *A Catalogue of the Telugu Books in the Library of the British Museum*, p. 96, London, 1912.

I have been told that the group of 108 names of Sūrya, found in *Mahābhārata*, 3. 3. 16-28, is sometimes called *Sūryaśataka*, but I am inclined to think that this is more commonly known as *Sūryastotra*, the name by which it is called, for example, in Aufrecht's *Katalog der Sanskrit-Handschriften der Universitäts-Bibliothek zu Leipzig*, p. 37, no. 175, Leipzig, 1901.

¹ The statements of Taylor must always be accepted with caution (see above, p. 102). It is possible that this is merely the commentary on Mayūra's *Sūryaśataka* by Liṅgaya, as noted in the *Alphabetical Index of MSS in the Government Oriental MSS Library, Madras*, p. 109, Madras, 1893.

THE SŪRYAŚATAKA OF MAYŪRA

TEXT AND TRANSLATION

1

jambhārātībhakumbhodbhavam iva dadhataḥ sāndrasindūra-
reṇum
raktāḥ siktā ivāughāir udayagiritāṭidhātudhārādravasya
āyāntyā tulyakālam kamalavaṇarucevā 'runā vo vibhūtyāi
bhūyāsur bhāsayanto bhuvanam abhinavā bhānavo bhāna-
viyāḥ

The¹ new rays of Bhānu (Sūrya) bear dense particles of vermillion like that [which] appears on the frontal globes of the elephant² of (Indra), Foe of Jambha,³

And are red as if moistened by floods of the liquid of the stream of metals on the slope of the Mountain of Sunrise,⁴

And glow as if with the luster of the clusters of lotus—a luster that appears simultaneously [with the advent of the sun].⁵

May these rays of Bhānu (Sūrya), which illumine the earth, exist for your welfare!⁶

Notes. 1. This stanza is quoted in the *Paddhati* of Śāṅgadhara, 4. 51 (no. 137 of the edition by Peter Peterson, Bombay, 1888; cf. the partial edition by Th. Aufrecht in *ZDMG*, vol. 27, p. 70); in the *Rasikajīvana* (book 1, stanza 32), an *alāṃkāra* Sanskrit work by Gadādhara (cf. Th. Aufrecht, *Catalogus Catalogorum*, vol. 1, p. 497, and vol. 2, p. 116), partially edited from manuscript no. 217 of the Bibliothèque Nationale de Paris, with French translation, by P. Regnaud, under the title *Stances Sanskrîtes Inédites* (published in *Annuaire de la Faculté des Lettres de Lyon*, fasc. 2, *Littérature et Philologie*, p. 217, Paris, 1884); and in the modern anthology, *Subhāṣitaratnabhāṇḍāgāra*, p. 40, stanza 11 (ed. by K. P. Parab, 3d ed., Bombay, 1891). 2. The painting of elephants for purposes of adornment or display is still in vogue in India. 3. According to the commentary, the 'Foe of Jambha' was Indra, and this is supported by *Mahābhārata*, 12. 98. 49 (Bombay edition, 1862–1863; cf. the translation by P. C. Roy, Calcutta, 1883–1895), where Indra claims the honor of having slain that demon. Indra's. elephant was Ārāvanya or

Airāvata, a product of the famous churning of the ocean; cf. *Mahābhārata*, I. 18. 40. For a picture of Indra mounted on Airāvata, cf. Edward Moor, *Hindu Pantheon*, pl. 46, p. 176, Madras, 1864. 4. The 'Mountain of Sunrise' (*Udaya-giri*) was Mt. Meru, from behind which the sun was said to rise. This was a mythical mountain of gold, 84,000 *yojanas* high, and the central point of all the *dvīpas*. On its summit Viśvakarman, the artificer of the gods, erected a splendid palace, where dwelt the celestials, both *devas* and *asuras*. On it were situated the points of the compass, and so, of course, the seats of Indra and of the other seven *lokapālas*, the guardians of the eight points of the compass. It contained wonderful lakes, and rivers, and forests full of golden-plumaged birds, and the Ganges was said to flow forth from its summit. The sun, moon, winds, and planets revolved about it as a center, and it contained the court of Brahmā, the Creator, and was the source of all gems and precious stones. The personified Meru was the father of Menā, and so the grandfather of Pārvati (Caṇḍī) and father-in-law of Himālaya. Cf. *Mahābhārata*, I. 17. 5-10; 3. 163. 12-33; 6. 6. 10-31; *Rāmāyaṇa* (Bombay edition by the Lakṣmīveṅkaṭeśvara Press, 1895; cf. ed. by Gaspare Gorresio, Parigi, 1843-1858; French tr. by Alfred Roussel, Paris, 1903), I. 35. 12-17; 4. 42. 36-46; *Märkandeya Purāṇa*, 45. 65; 54; 55; 56 (tr. F. Eden Pargiter, p. 223, 275-283, Calcutta, 1904); *Viṣṇu Purāṇa*, 2. 2 (tr. H. H. Wilson, London, 1864-1877, vol. 2, p. 109-126). In the *Sūryaśataka*, Mt. Meru is referred to in no less than 27 stanzas, viz., I, 5, 12, 27, 34, 37, 38, 39, 41, 44, 46, 48, 49, 50, 56, 61, 62, 65, 68, 69, 74, 75, 82, 83, 93, 97, and 98. In a few of these stanzas mention is made of some of the features of Meru as noted in the Epics and Purāṇas; for example, the trees on the summit of Meru are spoken of in stanza 38; its golden composition in stanzas 41 and 82; its crystal, ruby and emerald slopes in stanzas 46, 56 and 65; and its relation to the *dvīpas* in stanza 97. 5. This appears to be the idea of the commentary, which says: 'With Savitar (Sūrya) comes the splendor of the clusters of lotuses.' 6. Note the alliteration (*anuprāsa*) in the 4th *pāda*, and the assonance or chiming (*yamaka*) in *sāndrasindūra*, *raktāḥ siktā*, *kālāṁ kamala-*, etc. Both of these rhetorical figures are exemplified many times in the stanzas of the *Sūryaśataka*, so hereafter only the more noteworthy examples will be called to the reader's attention. The rhetorical figure known as 'Poetic Fancy' (*utprekṣā*), the imagining of one object under the guise of another, is here illustrated by conceiving the red of the sun to be either glowing streams of molten metal, or vermillion, or the reflected luster of the lotus. Other instances of *utprekṣā* are found in stanzas 2, 3, 5, 14, 16, 22, 42, 49, 52, 54, 55, 63, 64, 68, 72, 74, 79. For further explanation and discussion of all these rhetorical figures and devices, and also for the *āśis*, or 'Benediction,' see the Introduction, p. 90.

Variae Lectiones. [In the *Variae Lectiones*, which will be found grouped together after the notes of each stanza, the letter V indicates the readings of the *Vidyodayah* edition; J, the readings of the edition by Jivānanda Vidyāsāgara; H, those of the edition included in Haeberlin's

anthology; B, those of the anonymous edition (presumably, as is not an uncommon practise in India, edited by its publisher, Bābū Bhuvanacandra Basāk) of Calcutta, 1874, a copy of which was kindly forwarded to America for my use by the India Office; and K, the variants that are given in the footnotes of the Kāvyamālā edition. For further data on these editions see the Introd., p. 104–105. Where variants from other sources are cited, the titles of the works in which they occur are usually given in full. The symbols (a), (b), (c), (d) indicate the *pādas* of each stanza, taken in order.] For the first stanza the variants are as follows: (a) and (b) *Rasikajīvana* (see note 1) reads *-renuraktāḥ*. (b) JHBK *saktāir ivāughāir*, V *saktāir ivoghāir*, Peterson and Parab (see note 1) *raktāḥ siktā ivāughāir*. (c) *Rasikajīvana* (see note 1) reads *āpātyā tulyakālam*.

2

bhaktiprahvāya dātum mukulapuṭakuṭikoṭarakroḍalināṁ
lakṣmīm ākraṣṭukāmā iva kamalavanodghāṭanāṁ kurvate ye
kālākārāndhakārānananapatitajagatsādhvāsadhvāṁsakalyāḥ
kalyāṇāṁ vaḥ kriyāsuḥ kisalayarucayas te karā bhāskarasya

The¹ rays of (Sūrya), Maker of Light, cause the unfolding of the clusters of lotuses, as if desirous to take away the ‘splendor’ and the ‘wealth’²

That cling to the hollow interior of the cup-like bud [which constitutes] their house—desirous to take away this wealth, in order to bestow it on the [worshiper] prostrated in devotion;

[And they also] are able to destroy [any] fear that the universe has fallen into the maw of a darkness that has the guise of Fate,

And they possess the beauty of young sprouts. May these rays of (Sūrya), Maker of Light, bring about your prosperity³!

Notes. 1. This stanza is quoted in the *Paddhati* of Sārṅgadhara, 4.52 (stanza 138 of ed. by Peterson; cf. Aufrecht, *ZDMG*, vol. 27, p. 70); in the *Rasikajīvana*, book 1, stanza 31; and in the *Subhāṣitaratnabhāṇḍagāra*, p. 41, stanza 12; for the editions of these works, cf. stanza 1, note 1. 2. The yellow rays of the sun, by their superior brightness, dim the luster of the yellow interior of the lotus, and rob it of its splendor (*lakṣmi*). The idea, however, that the interior of a lotus contains wealth, is not real, but rests upon a word pun, *Lakṣmi*—‘Wealth’ personified—being the appellative of the goddess of good fortune, who appeared at the Churning

of the Ocean, resting on the expanded petals of a lotus; cf. *Viṣṇu Purāṇa*, 1. 9 (Wilson, vol. 1, p. 144–145); *Mahābhārata*, 1. 18. 34–37. But in order to give sense to *bhaktiprahvāya dātum*, ‘to bestow on the [worshiper] prostrated in devotion,’ *lakṣmī* must here be rendered as ‘wealth,’ the picture presented being that of the sun robbing the lotus of its ‘wealth,’ in order to bestow this ‘wealth,’ as a reward, on some sun-worshiper. This imagining of the rays as robbers stealing wealth is an instance of the rhetorical figure known as ‘Poetic Fancy’ (*utprēkṣā*); for a list of stanzas of the *Sūryaśataka* where this figure occurs, cf. stanza 1, note 6. 3. The long ā in *udghāṭanam* (*pāda* b) is noticed as a grammatical peculiarity by Śaraṇadeva, in his *Durghāṭavṛtti* (1172 A.D.), in connection with comment on *Pāṇini*, 6. 4. 92 (cf. the edition of the *Durghāṭavṛtti* by T. Gaṇapati Sāstri in the Trivandrum Sanskrit Series, p. 105, line 18, Trivandrum, 1909).

V.L. (a) V -*kuṭikāuṭa-*. (b) VJHB *ākarṣṭukāmā*, *Rasikajīvana* (see stanza 1, note 1) reads *ākṛṣṭukāmā*. (c) V *kālākālāndhakārā-*; *Rasikajīvana* reads *-dhvamsakalpāḥ*, B *-jagatsādhyasadhvamsakalyāḥ*.

3

garbheśv ambhoruhāṇāṁ śikhariṣu ca śitāgreṣu tulyam
patantah
prārambhe vāsarasya vyuparatisamaye cāikarūpās tathāiva
niṣparyāyam pravṛttās tribhuvanabhavanaprāṅgaṇe pāntu
yuṣmān
ūṣmāṇāṁ saṃtatādhvaśramajam iva bhṛśam bibhrato bradha-
napādāḥ

The rays of Bradhna¹ (Sūrya) fall alike on the sharp-peaked mountains and on the interiors of the lotuses²;
And are verily also of one form [both] at the beginning of the day, and at the time of [its] ending;
And are diffused all at once³ on the courtyard of their dwelling, the three worlds,
And bring [with them] an excessive heat, produced, as it were, by the toil of their continuous journey.⁴
May the rays of Bradhna (Sūrya) protect you⁵!

Notes. 1. The epithet *Bradhma*, of doubtful origin, appears to mean ‘ruddy’ or ‘mighty’; cf. Monier-Williams, *Sanskrit-English Dictionary*, Oxford, 1899, s.v. 2. In this stanza, the rays (*pāda*) of the sun are contrasted, by implication, with the feet (*pāda*) of mortals. For example,

the feet of mortals, by choice, are placed only on the soft places, but the rays of the sun fall alike on the soft lotuses and on the sharp-peaked summits of the mountains; cf. the commentary, which says: ‘For the feet (*pāda*) of any other [person] step on ground that is covered with green grass plots, and not on that which is stony and thorny, but [the rays (*pāda*)] of Bradhma (Sūrya) fall alike on the interiors of the lotuses, which are endowed with exceeding softness, and on the sharp-peaked mountains.’ 3. Lit. ‘come forth out of order,’ or ‘come forth not alternately.’ A human being, as he walks, moves his feet (*pāda*) alternately, but the rays (*pāda*) of the sun alight all at once on a given spot. On this the commentary says: ‘For the feet of any other move (lit. go forth) alternately in the courtyard of his dwelling, but of this [Sūrya, the rays] verily [come forth] at the same time.’ 4. The meaning is that the rays (*pāda*) of the sun, by reason of their constant exercise in moving continuously through space, become warm, just as the feet (*pāda*) of a mortal become warm when he journeys by walking. This imagining of the rays in the guise of human feet is an instance of ‘Poetic Fancy’ (*utprekṣā*); cf. stanza 1, note 6. 5. The lingual *n* in *prāṅgane* (*pāda c*) is noted as a grammatical peculiarity by Śaraṇadeva in his *Durghaṭavṛtti* (cf. *Sūryaśataka*, stanza 2, note 3), when commenting on *Pāṇini*, 8. 4. 32 (cf. Śāstri’s edition of the *Durghaṭavṛtti*, p. 130, line 10).

V.L. (b) HB *cāikarupās*. (c) J *patantas tribhuvana-*; Śaraṇadeva (see note 5) *prāṅgane*. (d) V *uṣmāṇam*, JHB *uṣmāṇam*.

4

prabhraśyaty uttariyatvi tamasi samudvīkṣya vītvṛtin prāg
jantūṁs tantūn yathā yān atanu vitanute tigmarocir marīcīn
te sāndribhūya sadyah kramaviśadadaśādaśālīviśālam
śāsvat sampādayanto 'mbaram amalam alam maṅgalam vo
diśantu

The¹ Hot-rayed (Sūrya), upon seeing mortals without covering at dawn, when darkness, whose guise is that of an upper garment,² is slipping away,

Spreads wide his rays, just like threads [spread by a weaver]. And these [rays], <becoming dense>, «reveal at once the ever spotless sky» «which is extended by the series of its fringes that are the ten³ quarters [of the sky] successively coming into view⁴»,

[Just as the threads], <on being close[-woven]>, «fashion at once an ever spotless garment» «which is extended by the row of fringe on its ten divisions that are duly displayed».

May these rays of the Hot-rayed (Sūrya) bestow upon you abundant prosperity!

Notes. 1. The picture presented in this stanza is as follows: The sun beholds the nakedness of the world, whose garment, night, has been removed by his arrival, and, like a weaver, he spreads out his thread-like rays, and fashions the sky for its garment—a garment whose fringe is composed of the ten quarters of the sky, or directions of the compass. 2. The commentary glosses by *amśukanibhe timire*, ‘darkness like an upper garment.’ 3. The ‘ten quarters [of the sky]’ doubtless mean the eight points of the compass, together with the zenith and nadir. The *Mahābhārata* (3.134.17) allows the existence of ‘ten quarters’ (*dīśo daśoktāḥ*), and likewise the *Vetālapañcavimśati*, 1, in the prose between stanzas 25 and 26 (cf. the edition by Heinrich Uhle, Leipzig, 1881). In *Suryaśataka*, stanzas 13 and 58, the ‘quarters’ are specified as being eight in number, but in stanzas 7, 17, 85, and 94, they are again referred to as being ten. 4. Lit. ‘broad by [reason of] the row of fringe [which is] the ten quarters manifested in due order.’ The idea to be conveyed by the phrase ‘manifested in due order’ is that the quarters become visible one after the other, as fast as the rays of the rising sun fall upon them and the earth.

5

nyakkurvann oṣadhiśe muśitaruci śucevāuṣadhiḥ prośitābhā
bhāsvadgrāvogatena prathamam iva kṛtābhuyudgatiḥ pāva-
kena

pakṣacchedavraṇāṣṛksruta iva dṛṣado darśayan prātaradrer
ātāmras tivrabhānor anabhimatānude stād gabhastyudgamo
vah

The ruddy rising of the rays of the Hot-rayed (Sūrya) humbles the [splendor¹ of the] plants, whose beauty is effaced as if through their grief at the Moon’s² being robbed of his splendor,³

And offers at first a greeting of welcome⁴ *cas it were*, with a fire *like* that which proceeds from the sun-stone,⁵

And causes the rocks of the Dawn Mountain⁶ (Meru) to appear as if streaming with blood from the wounds [caused by] the cutting off of its wings.⁷

May the rising of these rays of the Hot-rayed (Sūrya) exist⁸ for removing whatever is not to your liking⁹!

Notes. 1. The commentary says: 'By the word *oṣadhi* is meant the splendor reposing in plants.' 2. Lit. *oṣadhiśa* means 'Lord of Plants,' an epithet applied to the Moon, because as Soma he presides over and feeds the plants; cf. V. S. Apte, *Sanskrit-English Dictionary*, Poona, 1890, s.v. 3. Even before the sun rises, the night-blooming lotuses close, and the glory of the moon begins to fade; cf. Kālidāsa's *Sakuntalā*, 4. 2-3. 4. Lit. 'makes at first a rising,' but *abhyudgati* is glossed by *abhyudgamaṇa*, 'rising from one's seat to do honor,' and also by *vihitasvūḍgata*, 'making (or, offering) a greeting.' 5. The first peep or glint of the sun above the horizon is comparable to the tiny flash from the jewel called the sun-stone. This tiny flash is the sun's greeting. On the sun-stone (*sūryakānta*), see Narahari's *Rājanighaṇṭu*, *varga* 13. 205-207, as published (with German translation) by Richard Garbe, under the title *Die indischen Mineralien*, p. 27, 88, 89, Leipzig, 1882. Eight Sanskrit names of this gem are recorded by Garbe, who identifies it with the modern sun-stone, which is a species of feldspär (*adularia*). 6. On Meru, see stanza 1, note 4. 7. The commentary says: 'Formerly indeed the mountains were winged; Indra cut off these [wings] of theirs.' This familiar legend is recorded in the *Māitrāyanī Saṃhitā* (ed. by L. von Schroeder, Leipzig, 1881-1885), 1. 10. 13; cf. C. R. Lanman, *Sanskrit Reader*, p. 393, Boston, 1898, for references to the myth in the later literature. The imagining of the streaming dawn-light to be blood is an instance of *utprekṣā*, 'Poetic Fancy'; cf. stanza 1, note 6. 8. For a list of the imperatives in *-tāt* which are found in the *Sūryaśataka*, see the Introd., p. 96. 9. The commentary says that 'what is not to your liking' may mean either 'sin' or 'an enemy.'

V.L. (c) B *pakṣacheda-*, V *pakṣacchedaṇāṣṭṛk*; BH *drśado*.

6

śirṇaghrāṇāṅghripāṇīn vranibhir apaghanāir ghargharāvyak-
taghosān
dīrghāghrātān aghāughāih punar api ghaṭayaty eka ullāghayan
yah
gharmāṁśos tasya vo 'ntardviguṇaghanaghṛṇānighnanirvigh-
navṛtter
dattārghāh siddhasamghāir vidadhatu ghṛṇayah śīghram
aṅghovighātam

The¹ Hot-rayed (Sūrya) alone² makes anew and cures³ those
who, because⁴ long rank⁵ with multitudes of sins,
Have shriveled noses, feet and hands,⁶ whose limbs are ulcerous,⁷
and who make gurgling indistinct noises—

He alone makes them new, his conduct being free from restrictions, and subject [only] to the abundant compassion [that exists] in two-fold measure in his soul.

May the Hot-rayed (Sūrya's) rays, to which oblations are offered by hosts of Siddhas,⁸ quickly cause the destruction of your sins!

Notes. 1. This stanza is quoted in Mammaṭa's *Kāvyaprakāśa*, 7. 301, in the chapter dealing with 'Defects in Poetry'; cf. 2d ed. of Jhalakikara, p. 507; and cf. also tr. by G. Jhā, Benares, 1898, p. 153. Under the sub-heading 'Exceptions to Defects in Sense,' the author says (I quote from Jhā's translation, p. 151, 153) : 'In accordance with the speciality of the speaker, etc., sometimes even faults become excellences, and sometimes they are neither. . . . Where there is no *Rasa*, the faults cease to be either faults or excellences; e.g., *śīrṇaghrāṇā*, etc.' Just what estimate the author of the *Kāvyaprakāśa* would place upon this stanza is not made clear to me by the above quotation, but it is fairly obvious, as Jhā points out, that importance seems to be placed upon mere alliteration—the letter *gh* occurs 23 times—rather than on the kindness of the sun. But perhaps the alliteration of *gh* is due to a striving for onomatopoeia, for lepers (see note 6) speak with harsh, gurgling notes, and the word *gha* means 'a rattling or gurgling sound'; cf. Monier-Williams, *Skt.-Engl. Dict.* s.v. This stanza is also quoted in the *Subhāṣitaratnabhāṇḍāgāra* (cf. stanza 1, note 1), p. 41, stanza 16. 2. On *eka*, 'alone,' the commentary says: 'Rudra, and others also, assuming the incarnation of Sūrya, verily make [a man] free from disease.' 3. According to the legend, Mayūra's miraculous recovery from leprosy was the happy consequence of the recitation by him of this stanza; cf. Introd., p. 24. 4. The commentary regards the 'multitudes of sins' as the cause of the affliction, with leprosy, of hands, feet, throat, etc. It explains: 'In the disappearance of nose, etc., and in the ulcerous condition of neck, lip, etc., he (Mayūra) says, describing the cause: "They are long rank with multitudes of sins." 5. The term *āghrāta*, 'smelled at,' I have rendered as 'rank'; cf. *Hamlet*, 3. 3. 36: 'O, my offence is rank, it smells to heaven.' 6. The shriveled limbs, the ulcers, and the raucous voice are concomitants of leprosy. 7. With *vraṇibhir apaghanāir*, 'ulcerous (lit. wounded) limbs,' the commentary supplies *upalakṣita*, 'characterized [by ulcerous limbs].' Grammatically, *apaghanāir* may be regarded as an instrumental of qualification without a preposition; cf. above, Introduction, p. 95; J. S. Speijer, *Sanskrit Syntax*, 67, Leyden, 1886. 8. The Siddhas were semi-divine beings of great purity and holiness, and possessed the eight supernatural powers called *siddhis* (cf. Wilson, tr. of *Viṣṇu Purāṇa*, vol. 1, p. 91, footnote); according to *Mārkaṇḍeya Purāṇa*, 63. 25 (Pargiter, p. 403), the chief of the Siddhas was Vaśiṣṭha. Monier-Williams, *Skt.-Engl. Dict.* s.v. *siddha*, states that according to *Viṣṇu Purāṇa* the Siddhas,

88,000 in number, live in the sky (*Bhuvarloka*), north of the sun and south of the seven Ḗsis. I have been unable to locate the passage in the *Viṣṇu Purāṇa*. The Siddhas are mentioned again in *Sūryaśataka*, stanzas 20, 52, 67 and 81, and it is recorded in stanzas 36, 48, 72 and 81, that Sūrya is praised by various of the other semi-divine beings, viz., the Cāraṇas, Gandharvas, Ahipatis, Yātudhānas, Sādhyas, and Kinnaras. Bühler also calls attention to the fact that in the *Praśasti* of Vatsabhaṭṭi, a metrical inscription on the temple of the Sun at Mandasor, dated 473-474 A.D. (cf. *CII*, vol. 3, p. 80), as well as in the *Sūryaśataka*, it is stated that Sūrya is praised by the semi-divine beings just mentioned; cf. G. Bühler, *Die indischen Inschriften und das Alter der indischen Kunstdichtung*, in *Sitzungsberichte der Philosophisch-Historischen Classe der kaiserlichen Akademie der Wissenschaften*, vol. 122, part II, p. 1-97, Wien, 1890; see especially p. 8-17.

V.L. (a) J, and Jhalakikara (see note 1) in a footnote, read *ghṛṇibhir apaghanāir*. (b) Jhā (see note 1) reads *aghoghāḥ punar api*. (c) I have adopted *tasya vo*, the reading of VJHB; the Kāvyamālā text reads *yasya vo*; Jhā reads -*ghṛṇāvighna-*, V -*nighnarnivighna-*; VB -*vṛttāir*. (d) B *siddham aṅghāir*, J *siddhasaṅkhāir vadadhatu*; the Kāvyamālā text reads *śīghram aṅho-*, but I have adopted *śīghram aṅgho-*, which is the reading of VJHB.

7

bibhrāṇā vāmanatvam̄ prathamam̄ atha tathāivā 'mśavah
prāṁśavo vah
krāntākāśantarālās tadanu daśa diśaḥ pūrayantas tato 'pi
dhvāntād ācchidya devadvīṣa iva balito viśvam̄ āśv aśnuvānāḥ
kṛcchrāṇy ucchrāyahelopahasitaharayo hāridāśvā harantu

The¹ rays of (Sūrya), Possessor of Tawny Steeds, at first are dwarfish,² but afterwards indeed are long;
They traverse the intermediate space of the sky, and then also,³
afterwards, fill the ten directions;
And they quickly pervade the universe, wresting it from darkness, as if <from Bali,>⁴ the <mighty>⁵ Foe of the Gods;
And they mock Hari (Viṣṇu) by reason of their contempt at the height [to which he attained].
May these rays of (Sūrya), Possessor of Tawny Steeds, destroy your⁶ troubles!

Notes. 1. All through this stanza there is an implied comparison between the rays of the sun and Viṣṇu in the *Vāmana Avatāra*, or 'Dwarf

Incarnation' (cf. below, note 4). For example, the rays, on first appearing above the horizon, are short, just as Viṣṇu was at first a dwarf; later in the day, the rays are long-extended, just as Viṣṇu later extended his dwarfish form into the person of a giant; the rays pervade the universe, and fill the ten quarters [of the sky] (cf. stanza 4, note 3), just as Viṣṇu did with the second of his 'three steps'; and the rays snatch the universe from darkness, as Viṣṇu rescued it from Bali (cf. note 4). The rays, however, mock Viṣṇu, because they mount higher in the heavens than even that god went when taking his 'three steps.' 2. Lit. 'bear dwarfishness.' 3. The commentary makes *tato pi*, 'then also,' connect *pādas* (b) and (c)—'fill the ten regions, and then also quickly pervade.' 4. The story runs that heaven, earth and sky were once in the power of the demon Bali. The gods appealed to Viṣṇu for aid. That deity assumed the form of a dwarf, and, pretending to be a Brāhmaṇa, went to Bali, and asked, as an alms, for as much territory as he could cross over in three steps. This request was readily granted by Bali. Thereupon the dwarf at once became a giant; his first step covered the earth; his second, heaven; and not knowing where to place the third, the god planted it on the head of Bali and sent him to Pātāla; cf. *Mahābhārata*, 3.272.62-69; *Rāmāyaṇa*, 1.29.4-21; *Harivāṇī* (ed. by Vināyakarāya, Bombay, 1891), 1.41.79-80, 99-103 (cf. transl. by M. N. Dutt, p. 173-175, Calcutta, 1897); see also the illustration in *Musée Guimet, Annales, Bibliothèque d'Études*, vol. 18, p. 101, Paris, 1905. 5. The commentary says that *balitas* is equivalent to *balavatas* (abl.), 'from the mighty,' and that it also denotes 'from Bali' (*bali* with ablative suffix *-tas*); hence the double rendering in my translation. 6. The position of *vah*, 'of you,' in the first *pāda*, so far removed from *kṛcchrāṇy*, on which it depends, is noteworthy.

V.L. (b) J omits *diśah*. (c) K *devadruhah iva*; V *aśruvānah*, B *aśrubānah*. (d) HB *kṛcchrāṇy* (with dental nasal); VJHB *-helāvahasita-*.

8

udgādhenā 'ruṇimnā vidadhati bahulaṁ ye 'ruṇasyā 'ruṇatvam
mūrdhoddhūtāu khalinakṣatarudhiraruco ye rathāśvānaneṣu
śailānām śekharatvam śritaśikhariśikhās tanvate ye diśantu
preikhantah khe kharāṁśoh khacitadinamukhās te mayūkhāh
sukham vah

The rays of the Hot-rayed (Sūrya), by their intense redness, produce the deep red of Aruṇa,¹ (the Dawn),
And have the color of the blood from the wounds [caused] by
the bits in the mouths of the chariot-horses,² when they toss
their heads,³

And diffuse a halo about the mountains,⁴ as they cling to the pointed summits,⁵

And go dancing through the sky, purifying⁶ the opening of the day.

May these rays of the Hot-rayed (Sūrya) bestow happiness upon you!

Notes. 1. Aruṇa, charioteer of the car of Sūrya, is the personified Dawn. He is especially praised in stanzas 50-61 of the *Sūryaśataka*, and is mentioned besides in many of the other stanzas. According to the mythology, he was the son of Kaśyapa and Vinatā, and brother of Garuḍa. Vinatā, in fulfilment of a divine promise that she should become the mother of twin sons, in course of time gave birth to two eggs. These she kept warm for 500 years; but then, when no progeny appeared, she grew impatient, broke the shell of one egg, and brought to light an embryo Aruṇa with the lower part of his body in an undeveloped state. From this latter circumstance, Aruṇa is called 'thighless' (*Anūru*). At the expiration of another 500 years, Garuḍa was hatched from the second egg; cf. *Mahābhārata*, 1. 16. 3-25. Another legend tells how Sūrya, angered because he received no assistance from the gods when Rāhu attempted to devour him, sought to burn up the worlds. In order to prevent such a calamity, the gods placed Aruṇa in the forepart of Sūrya's car, to veil that deity's splendor and to absorb some of his heat. Aruṇa thus became Sūrya's charioteer; cf. *Mahābhārata*, 1. 24. 5-20. 2. Stanzas 44-49 of the *Sūryaśataka* are especially devoted to the praise of Sūrya's horses, and stanzas 62-72 to that of the car. The horses were seven in number; cf. stanzas 45, 57, 92; *Rig Veda*, 4. 13. 3; 5. 45. 9; *Mahābhārata*, 7. 189. 54; *Mārkaṇḍeya Purāṇa*, 107. 2 (Pargiter, p. 572); *Viṣṇu Purāṇa*, 2. 8 (Wilson, vol. 2, p. 239). They are also said to be of a greenish or tawny (*hari*) color; cf. stanza 7; stanza 46, note 8; *Candīśataka*, stanza 8, note 2; *Rig Veda*, 1. 50. 8; 7. 60. 3. And the *Viṣṇu Purāṇa* (2. 8) states that they are identical with the seven meters of the Veda. The car is said (*Viṣṇu Purāṇa*, 2. 8) to have been 9,000 leagues in length, with an axle 15,700,000 leagues long. To the car was attached a single wheel; cf. *Sūryaśataka*, stanza 59; *Candīśataka*, stanza 99; *Rig Veda*, 4. 28. 2; 5. 29. 10; *Mahābhārata*, 7. 189. 54; 12. 362. 1; *Ratnāvalī* (ed. Patab and Jośi, Bombay, 1888), 3. 5; *Kāvyādarśa*, 2. 328; the *Madhuban Plate of Harṣa* (7th century A.D.), as pub. in *Epigraphia Indica*, vol. 7, p. 159, note 2. Synopses of other accounts of the car of Sūrya, as given in several of the Purāṇas, are found in Wilson's translation of the *Viṣṇu Purāṇa*, vol. 2, p. 237-239, footnotes. 3. Lit. 'in the tossing of [their] heads.' 4. Lit. 'diffuse the crownness of the mountains'; for a similar idea, cf. stanza 74, note 6. 5. Or, 'clinging to the summits of the mountains.' 6. The commentary glosses *khacita*, 'purified,' by *spaṣṭikṛta*, 'made distinct'; if this be adopted, we might render 'illuminating the opening of the day.'

V.L. (b) B inserts *-racira-* between *-rudhira-* and *-ruco*; this of course would be metrically impossible. (c) K *sritaśikharaśikhāḥ*. (d) VB *prehantah*.

9

dattānandāḥ prajānām samucitasamayākṛṣṭasrṣṭaiḥ payobhiḥ¹
pūrvāhne vīprakīrnā diśi diśi viramaty ahni saṁhārabhājāḥ
dīptāṁśor dīrghaduhūkhaprabhavabhavabhyodanvaduttāra-
nāvo

gāvo vah pāvanānām param aparimitām prītim utpādayantu

The¹ «rays» of the Hot-rayed (Sūrya) are bringers of joy to mortals, by reason of the «rain-water»² that is «drawn up and poured down [by them] at suitable times»,

And «cows» are bringers of joy to mortals, by reason of their «milk» that is «milked, and poured out [at the sacrifice]³ at suitable times»;

The «rays», at the beginning of the day, are «spread out» in all directions, and when day is ended, are [again] «contracted»⁴;

And «cows», at the beginning of the day, are «dispersed» in all directions,⁵ and when day is ended, are [again] «collected»⁶;

The «rays»,⁷ and also «cows»,⁸ are [veritable] ships for crossing⁹ the ocean—the ocean which is the fear of rebirth,¹⁰ the source of long unhappiness,

And [both rays and cows constitute] the best of purifications.

May the rays of the Hot-rayed (Sūrya) produce for you unbounded joy!

Notes. 1. This stanza is quoted in the *Dhvanyāloka* (2. 25) of Āṇanda-vardhana (*floruit circa* 850 A.D., according to Mabel Duff, *Chronology of India*, p. 77, Westminster, 1899, and M. Krishnamacharya, *A History of Classical Sanskrit Literature*, p. 162, Madras, 1906). The *Dhvanyāloka* has been edited in the *Kāvyamālā* Series (no. 25, Bombay, 1891) by Dur-gāprasād and Parab, and has been translated, with introduction and valuable notes, by Hermann Jacobi, in *ZDMG*, vol. 56 (1902), p. 392-410, 582-615, 760-789, and vol. 57 (1903), p. 18-60, 311-343. The portion of the text referring to this stanza is found in the *Kāvyamālā* edition, p. 99-100, and its translation by Jacobi in *ZDMG*, vol. 56 (1902), p. 764.

Jacobi's translation of Ānandavardhana's comment is as follows: 'In diesen' Beispielen gelangt durch die Bedeutung der Wörter ein zweiter Sinn zur Erkenntnis, der aber ausserhalb des Zusammenhangs steht; damit das, was der Satz besagt, nicht ungereimt sei, muss man zwischen dem Sinn, der in den Zusammenhang passt, und dem, der ausserhalb desselben steht, das Verhältnis von Verglichenem und Vergleichsgegenstand annehmen, infolge der Tragweite (der Wörter); somit ist dieser *śleṣa* durch den Sinn nahegelegt und nicht lediglich auf die Wörter gegründet. Dadurch unterscheidet sich von dem eigentlichen *śleṣa* das Gebiet des "Tones," dessen unausgesprochener Sinn gleichsam nachklingt.'

2. The idea that the sun is a reservoir of water that is drawn up from the earth and then poured down in the form of rain, is also found in stanzas 14, 30, 73, 91 and 93; cf. also *Mahābhārata*, 3. 3. 6, 49; 12. 263. 11; *Märkandeya Purāṇa*, 27. 23; 104. 39; 108. 13 (Pargiter, p. 147, 563, 575).

3. For the milk poured out at the sacrifice, see below, note 8. 4. Lit. 'have recourse to contraction.' 5. The meaning is that the cows are turned out to pasture in the morning. 6. Cows return at night to their stable.

7. With the sentiment expressed in this *pāda*, cf. stanza 80, where the disk of Sūrya is called 'a ship on the ocean of rebirth' (*yāna-pātrāṇi bhavābdhāṇi*); and this same idea—that salvation or emancipation is attained through the sun—is found as well in stanzas 10, 11, 29, 73, 80, 86 and 89. Bühler too has noted the existence of this idea in the above stanzas, and he also calls attention to *Yogayatrā* of Varāhamihira, stanza 1 (edited with text and German translation by H. Kern, in *Indische Studien*, vol. 10, p. 161–212, Leipzig, 1868, and vol. 14, p. 312–358, Leipzig, 1876), where Sūrya is called *mokṣadvāram*, 'the door to emancipation' (cf. *Sūryaśataka*, stanza 73, *dvāram yan muktiḥhājām*, 'the door for those who attain emancipation'), and to the phrase *vidheyavaviṣayāir mokṣārthibhir yogibhiḥ*, 'die Sinnenlust beherrschenden Büsser, da sie sich nach Erlösung sehnen,' which occurs in stanza 1 of the *Prāśasti* of Vatsabhaṭṭī, a metrical inscription of 44 stanzas, found in the temple of the sun at Mandasor, and dated 473–474 A.D. (cf. *CII*, 3. 81, and Bühler, *Die indischen Inschriften*, p. 14–16, 91). In this connection see also *Sūryaśataka*, stanza 29, note 4, and likewise the following: *Märkandeya Purāṇa*, 103. 10 (Pargiter, p. 558), 'ascetics . . . meditate on thee (Sūrya) . . . while they desire final emancipation from existence'; *ibid.* 109. 66 (Pargiter, p. 582), where Sūrya is said to be 'the supreme gate to final emancipation'; and *Mahābhārata*, 3. 3. 37, where it is said: *gatis tvaṁ mumukṣatām*, 'thou (Sūrya) art a refuge for those wishing emancipation.'

8. By way of explaining the part played by cows in freeing mortals from rebirth, the commentary notes: 'Those versed in the sacred traditions say that "people escape metempsychosis (*samsāra*) by means of milk [used as] food [i.e. oblations] in the [sacrificial] fire of the priests (*vipra*)."' 9. The commentary explains *udanvaduttāra* as 'rescuing from the ocean.' I have rendered the phrase as 'crossing the ocean.' 10. The commentary glosses *bhava*, 'worldly existence,' by *samsāra*, 'metempsychosis.' I have rendered by 'rebirth.' Cf. *Bhaktamarastotra* (Kāvyamālā edition), stanza

26: *tubhyam namo jina bhavodadhiśoṣanāya*, ‘honor to thee, O Jina, for , thy drying up of the ocean of existence.’

V.L. (a) The *Dhvanyāloka* (see note 1) reads -*ākliṣṭasṛṣṭāḥ*, K -*ākli-*
ṣṭasṛṣṭāḥ. (b) HB *pūrvāhne* (with dental nasal). (c) J -*prabhavaḥbhayo-*
danvad- (omitting *bhava*).

10

bandhadhvamsāikahetuṁ śirasi nativaśābaddhasaṁdhyāñja-
 līnāṁ

lokānāṁ ye prabodhaṁ vidadhati vipulāmbhojakhanḍāśayeva
 yuṣmākāṁ te svacittaprathimapṛthutarapṛarthanākalpavṛksāḥ
 kalpantāṁ nirvikalpaṁ dinakarakiraṇāḥ ketavaḥ kalmaṣasya

The rays of (Sūrya), Maker of Day, <produce> for «mortals»
 the «knowledge» that is the sole cause of the destruction of
 ««mundane bondage»»¹—

For mortals, who, [with hands] ««to the head»» ««make the
 twilight *añjali* by reason of their addiction to humble
 obeisance»»²—

And, as if in [fulfilment of] the expectation of the large group
 of lotuses, <cause> the «expanding»—which is the sole cause
 of the destruction of ««their condition of having buds»»³
 ««at the head [of their stalks]»»—

Of these «creatures (lotuses?)» which, ««at twilight, form
 [themselves into buds resembling in shape] the *añjali*,⁴ by
 reason of their proclivity for bending»»⁵.

And these rays are wish-trees⁶ for [granting] wishes that extend
 beyond the range of one’s thought.⁷

May these rays of (Sūrya), Maker of Day, become, in no
 doubtful fashion,⁸ destroyers⁹ of your sin !

Notes. 1. The commentary says: ‘Mundane bondage (*bandha*) is three-fold—its form is *prākṛta* [i.e. bondage to the eight *prakṛtis*], *vāika-*
rīka [i.e. bondage to the sixteen *vikāras*], and *dakṣiṇā* [bondage consisting in fees (*dakṣiṇā*) to priests]. For mortals bound by it are not released.’ This is a doctrine of Sāṃkhya philosophy; cf. Max Müller, *The Six Systems of Indian Philosophy*, p. 357, New York, 1899. 2. Lit. ‘fondness for bending.’ 3. The commentary glosses *bandha*, in the second rendering, by *mukulāvastha*, ‘condition of being a bud.’ As the lotuses expand, the bud-like shape, which they exhibit when closed, of course dis-

appears. 4. The lotuses close at sundown, and the closed bud-like form resembles two hands folded in the *añjali*; for a similar conception, see stanza 20, note 4. 5. The meaning appears to be that the lotus blooms 'bend' themselves into different shapes, changing from bud to blossom at sunrise, and from blossom to bud again at sunset. 6. The *kalpavṛkṣa*, one of the five trees that stood in Indra's paradise, was fabled to grant one's every wish; cf. *Amarakośa*, 1. 1. 50 (ed. by Durgāprasād; Parab and Sivadatta, in the *Abhidhāna-Sangraha*, part 1, Bombay, 1889); *Mahābhārata*, 3. 281. 5; *Kumārasambhava*, 6. 6 (ed. by Vāsudev Pansikar, Bombay, 1908); *Viṣṇu Purāṇa*, 5. 30 (Wilson, vol. 5, p. 95). The other four trees were the *mandūra*, the *pārijāta*, the *santāna*, and the *haricandana*; cf. *Amarakośa*, as just cited. The *pārijāta* tree, which was a product of the churning of the ocean, cf. *Viṣṇu Purāṇa*, 1. 9 (Wilson, vol. 1, p. 144), is mentioned again in *Sūryaśataka*, stanza 42 (note 14). 7. Lit. 'wish-trees for [granting] wishes more widely extended than one's own thought'; or, if *prathita* is read instead of *prathima* (cf. V.L.), we may render as 'wish-trees for [granting] the rather numerous wishes displayed in one's mind.' 8. Lit. *nirvikalpam* means 'without admitting an alternative'; it is glossed by *asamśayaṁ*, 'without doubt'; I have rendered as 'in no doubtful fashion.' 9. The term *ketavah*, which ordinarily means 'rays' or 'flags,' is here glossed by *vinaśakah*, 'destroyers.' The lexicographers give also the meaning 'enemies' for *ketavah*.

V.L. (a) The Kāvyamālā text reads *natīrasābaddha-*, VJ *natīvaśābad-*
dha-, HB *natīvaśāvaddha-*. (b) VJHB -āmbhojaśaṇḍāśayeva. (c) VJHB
te yuṣmākam; the Kāvyamālā text and J read -*prathitapṛthutara-*, VHBK
-*prathimapṛthutara-*.

11

dhārā rāyo dhanāyāpadi sapadi karālambabhūtāḥ prapāte
tattvālokāikadīpās tridaśapatipuraprasthitā vīthya eva
nirvāṇodyogiyogipragamanijatanudvāri vetrāyamānāś
trāyantāṁ tīvrabhānor divasamukhasukhā raśmayah kalmaśād
vah

The rays of the Hot-rayed (Sūrya) are streams of wealth
[capable of satisfying] at once the pangs of avarice,¹ and
are like the support of a hand on a precipice,²

And are the sole lamps [by which] one may discern real truth,³
and are verily paths on the journey to the city⁴ of (Indra),
Lord of the Thirty⁵ (Gods),

And appear as doorkeepers⁶ at the door of (Sūrya), their own
body, which is the pathway⁷ for *yogins* making efforts
towards *nirvāṇa*,⁸

And their delight is the dawn.⁹ May these rays of the Hot-rayed (Sūrya) protect you from sin!

Notes. 1. Lit. 'streams of wealth in the calamity of avarice'; the commentary glosses *dhanāyāpadi* by *dravyārthakāyapīḍyāyām* (-*kāya*- is doubtless a typographical error for -*kāma*-), '[streams of wealth] in the pain of love of objects of wealth.' 2. The commentary glosses *prapāte*, 'on a precipice,' by *narake durgatāu*, 'in Naraka, in Hell.' 3. Lit. 'sole lamps for the discerning of real truth.' Again, in stanza 18, the rays are compared to a lamp, and in stanza 23, the splendor of Sūrya is called 'a lamp-wick,' and Sūrya 'the lamp of all the *dvīpas*'; cf. also *Mārkaṇḍeya Purāṇa*, 107. 10 (Pargiter, p. 574), where Sūrya is called 'the lamp of all the worlds.' 4. The city of Indra was Amarāvatī, as pointed out in the commentary, and as related in *Mahābhārata*, 3. 42-43, where a description of the town and its delights is given. We are told that no one could enter its gates without having practised rigid austerities. 5. The epithet *tri-daśa*, 'thirty,' signifying 'the gods,' is probably reminiscent of the 'thrice eleven' gods referred to in *Rig Veda*, 9. 92. 4, and probably comprising the twelve Ādityas, eight Vasus, eleven Rudras, Indra and Prajāpati; cf. *Bṛhad-Āranyaka Upaniṣad*, 3. 9. 2. 6. The term *vetrāyamāṇāḥ*, 'appearing as doorkeepers,' appears to be a denominative middle participle derived from *vetra*, 'staff'; cf. W. D. Whitney, *Sanskrit Grammar*, 1059, c, 3d edition, Boston, 1896. The gloss of *vetrāyamāṇāḥ* is *pratīhārāḥ*, 'doorkeepers.' For similar forms, cf. *sūtradhārāyamāṇāḥ* in stanza 50, and *padmarāgāyamāṇāḥ* in stanza 56. 7. The commentary glosses *pragama* by *apunarāvṛtiḥ*, 'a not-turning-back-again,' and also by *panthāḥ*, 'a path.' In explanation of the latter interpretation, it says: 'pragama is "path," with the idea that on it they go forward (*pragacchanti*).'¹⁰ I have adopted the second definition. The ordinary lexicons interpret *pragama* as meaning 'the first advance in courtship.' 8. For the idea that emancipation, or *nirvāṇa*, may be attained through the sun, cf. stanza 9, note 7. 9. The commentary glosses *divasamukhasukhāḥ*, 'whose delight is the dawn,' by *divasārambhe sukhakāriṇāḥ*, 'causing happiness at dawn.'

V.L. (a) HB *rāyo* 'dhanāyāpadi. (b) H *tatvālokāika-*; VJHB *tridi-*
vapati-; J *purahprashitāu*. (c) J -*yogiprāśamanija-*. (d) K *tivrabhāsah*;
K *kaśmalād vah*.

12

prāci prāg ācarantyo 'naticiram acale cārucūḍāmanītvam
muñcantyo rocanāmbhāḥ pracuram iva diśām uccakāiś car-
canāya
cātūtkāiś cakranāmnām caturam avicalāir locanāir arcy-
mānāś
ceṣṭantām cintitānām ucitam acaramāś candarocīruco vah

The rays of the Hot-rayed (Sūrya) at dawn cause (Meru), the Eastern Mountain, to appear for a short time as if surmounted by a beautiful crest-jewel,¹

And [afterwards] they pour out, as it were, a profusion of yellow² pigment water for anointing³ the quarters⁴ on high,⁵
And are knowingly treated with honor⁶ by the ruddy-geese, with eyes fixed and [full of] longing for the blandishments⁷ [of their mates].

May these eastern⁸ rays of the Hot-rayed (Sūrya) bring to pass whatever is agreeable to your wishes⁹!

Notes. 1. Lit. 'at dawn, for a not excessively long period, they go to the state of being a beautiful crest-jewel on the Eastern Mountain'; cf. *Mārkaṇḍeya Purāṇa*, 107.6 (Pargiter, p. 573), where Sūrya is called 'the crest-jewel of the Mountain of Sunrise' (*udayācalamāulimaniḥ*). The 'Eastern Mountain,' or 'Mountain of Sunrise,' was Meru; cf. stanza 1, note 4. 2. The commentary notes: 'At first the rays of the Hot-rayed (Sūrya) are compared to a crest-jewel, because of their deep-red color; afterwards, having become reddish-yellow, [they are compared] to the water of yellow pigment.' First comes the red of dawn, and later, when the sun has risen, the yellow blaze of full sunlight appears. 3. The noun *carmacana*, in the sense of 'anointing,' appears not to be found in the literature, but only in the lexicographers; cf. Monier-Williams, *Skt.-Engl. Dict.* s.v. The gloss is *bhuṣaṇa*, 'adorning.' 4. In stanza 15, the quarters are said to be women; hence the appositeness of their being adorned with pigment. 5. Or else, 'for the excessive anointing of the quarters'; the adverb *uccakāīḥ*, 'aloft,' is glossed by *atyartham*, 'excessively.' 6. The participle *arcyamānāḥ*, 'treated with honor,' is glossed by *sasprham ikṣyamānāḥ*, 'wistfully gazed upon.' 7. Lit. 'treated with honor by the eyes, fixed and longing for endearing words, of the ruddy-geese.' The *cakravāka*, [sometimes, as here, *cakranāman*], or 'ruddy-goose' (*anas casarca*), the modern Hindi *chakwā*, and the 'Brahmany duck' of English writers, was supposed to be separated from its mate between sunset and sunrise. It therefore welcomed the rising sun as the harbinger of reunion. The commentary explains: 'For, when the Blessed (Sūrya), garlanded by rays, has risen, there is a mutual reunion of the ruddy-geese who have been separated. Therefore—so it is said—his rays are honored with reverence.' In the classical period, the *cakravāka* is regarded as the type of conjugal fidelity, and even as early as the *Atharva Veda* (14.2.64 of the two-volume translation by Whitney and Lanman, Cambridge, Mass., 1905), is held up as a model to the bride and groom in the marriage ceremony. It is mentioned in the *Rig Veda* (2.39.3); cf. Macdonell and Keith, *Vedic Index of Names and Subjects*, vol. 1, p. 252-253, London, 1912. See also *Sūryaśataka*, stanza 25, note 9. 8. The term *carama* means 'west-

ern,' and so, presumably, *acarama* means 'earthen,' although this definition is not found in the ordinary lexicons. The gloss of *acarama* is *aprācīna*, 'recent.' 9. Note in this stanza the alliteration (*anuprāsa*) of the letter *c*, which occurs 26 times.

V.L. (b) *J kuñcantyo*; *J rocanāmbu*, VHB *rocañāmbu* (with cerebral nasal). (c) *K suciram avicalāri*. (c)-(d) *V arccyamānācceṣṭantām*. (d) *B candarocīraco vah*.

13

ekam jyotir dṛśāu dve trijagati gaditāny abjajāsyāś caturbhīr
bhūtānām pañcamam yāny alam ṛtuṣu tathā ᷣaṣṭu nānāvidhāni
yuṣmākam tāni saptatridāśamuninutāny aṣṭadigbhāñji bhānor
yānti prāhṇe navatvām daśa dadhatu śivam didhitinām śatāni

The rays of Bhānu (Sūrya) [constitute] the one¹ light, and [are]
the two eyes² in the three worlds, being [so] spoken of by
the four³ mouths of the Lotus-born⁴ (Brahmā);

They also [constitute] the fifth⁵ of the elements, and are very
various⁶ in form in [the course of] the six seasons⁷;

And they are praised by the seven sages⁸ of the Thirty⁹ (gods),
they dwell in the eight quarters [of the sky],

And <are fresh> and <form an aggregate of nine¹⁰ in the begin-
ning of the day.

May these rays of Bhānu (Sūrya), ten hundred¹¹ [in number],
promote your welfare!

Notes. 1. As will be readily seen, the rays of Sūrya are in this stanza connected with various numbers. 2. In stanza 32 Sūrya is called 'the eye of the three worlds,' and in stanza 21 his light is described as 'the sole eye of the three worlds'; cf. also *Märkanḍeya Purāṇa*, 107. 5 (Pargiter, p. 573), where Sūrya is described as 'the eye of all the worlds'; and *Atharva Veda*, 5. 24. 9, 'lord of eyes,' and 13. 1. 45, 'the one eye of what exists.' 3. The *Matsya Purāṇa*, as recorded by Vans Kennedy (*Ancient and Hindu Mythology*, p. 317, London, 1831) and W. J. Wilkins (*Hindu Mythology*, p. 100, 2d ed., Calcutta and Simla, 1900), tells how Brahmā fell in love with Śatarūpā and gazed ardently at her. The maiden, in confusion, turned away from the gaze of the god, but no matter in what direction she looked, she was constantly confronted by a new head of Brahmā, produced for the purpose. Thus Brahmā acquired five heads. Subsequently (Wilkins, *op. cit.*, p. 101-103), Bhāirava, a product of Śiva's anger, 'cut off one of the heads, leaving the god with only four, the number

with which he is commonly credited. For pictures of the four-headed Brahmā, see Moor, *Hindu Pantheon*, plates 1, 2 and 13. See also stanza 40, note 9.

4. According to some accounts, Brahmā was produced from a lotus that sprang from Viṣṇu's navel; see, for example, *Mahābhārata*, 3. 203. 14-15: *svapatas tasya devasya padmam . . . nābhyañi viniḥsṛtam divyam tatrotpannah . . . brahmā . . . caturvedah . . . caturmukhah*, 'as that deity (Viṣṇu) lay asleep, a divine lotus . . . sprang from his navel. From that (lotus) . . . sprang . . . Brahmā . . . who is the four Vedas . . . and who has four faces.' Cf. also stanza 88, note 5, and stanza 93, note 2; and *Candīsataka*, stanza 69, note 2. For a representation of Brahmā resting on the lotus, see Moor, *Hindu Pantheon*, pl. 3 and 4.

5. The fifth of the elements was 'light' (*tejas*); the other four were 'earth' (*prthvī*), 'water' (*ap*), 'air' (*vāyu*), and 'sky' (*ākāśa*); cf. *Mahābhārata*, 12. 248. 3; *Mārkandeya Purāṇa*, 45. 40-47 (Pargiter, p. 220-221); *Viṣṇu Purāṇa*, 1. 2 (Wilson, vol. 1, p. 38); J. Dahlmann, *Mahābhārata-Studien*, Band 2 (*Die Sāṃkhya-Philosophie*), p. 73-79, Berlin, 1902. The *Atharva Veda* (13. 4. 31-37) asserts that Sūrya is composed of the five elements.

6. The commentary explains that 'they are various in kind, because of their being divided by partition into hot, weak, etc.' The meaning seems to be that the sun, and so the weather, on some days is hotter than on others.

7. The six seasons were 'the cold season' (*śiśira*), 'spring' (*vasanta*), 'summer' (*grīṣma*), 'the rainy season' (*varṣā*), 'autumn' (*śarad*), and 'winter' (*hima*). For bibliographical references dealing with the Hindu seasons, see Konow and Lanman, *Rājaçekhara's Karpūra-mañjarī*, p. 214, Cambridge, Mass., 1901.

8. The names of the seven sages are given differently by different authorities. The list given in *Mahābhārata*, 12. 335. 29, is as follows: Marici, Atri, Aṅgiras, Pulasty, Pulaha, Kratu and Vasiṣṭha. Stanzas 36 and 81 also record that Sūrya was praised by the sages, or *munis*, as does likewise the *Praśasti* of Vatsabhaṭṭi (cf. Bühler, *Die indischen Inschriften*, as cited in stanza 6, note 8).

9. For the 'thirty gods,' cf. stanza 11, note 5.

10. The idea of 'nine' is applied to the rays only through a word-pun, *nava* meaning both 'new' or 'fresh,' and 'nine.'

11. Sūrya is called 'Thousand-rayed' in stanzas 17 (*sahasratviṣ*), 52 (*daśāśataruci*), and 100 (*daśāśatābhīṣu*); and his 'thousand rays' (*daśāśatī bhāsām*) are mentioned in stanza 15.

V.L. (a) HB -āṣyaścaturbhīr. (c) VB aṣṭadigbhājī. (d) HB prāhne (with dental nasal); K dadatu śivam.

14

āvṛttibhrāntaviśvāḥ śramam iva dadhataḥ śoṣināḥ svosmaṇeva
grīṣme dāvagnitaptā iva rasam asakṛd ye dhāritryā dhayanti
te prāvṛṣy āttapānātiśayaruja ivodvāntatoyā himartāu
mārtāṇḍasyā 'pracaṇḍāś ciram aśubhabhide 'bhiśavo vo
bhavantu

In¹ summer the rays of Mārtanda² (Sūrya), having become, as it were, wearied³ from continually wandering over the universe,⁴ and as if drying up with their own heat, Repeatedly suck up water from the earth, like [men, who drink water when] heated by a forest-fire; But in the rainy season, as if [they had been] made sick by excessive drinking,⁵ they vomit out [this] water, And in winter are, [in consequence], feeble. May these rays of Mārtanda (Sūrya) long be in existence for the destruction of what is inauspicious to you!

Notes. 1. In this stanza the rays of Sūrya are compared, by a rather elaborate simile (cf. Introd., p. 94), to a human being. In summer, like a thirsty person, they suck up water from the earth. Having drunk too much, they become sick, and in the rainy season vomit out what they have drunk, in the form of rain (cf. stanza 9, note 2). Just as anyone feels weak after vomiting, so also do the rays, and that is why the sun's rays are weak and give but little heat in winter. Other elaborate similes in the *Suryasatka* are found in stanzas 26, 31, 34 and 50. The imagining of the rays in the guise of a human being is an instance of the rhetorical figure 'Poetic Fancy' (*utprckṣṭa*); cf. stanza 1, note 6. 2. A fanciful etymology of the name 'Mārtanda' is given in the *Mārkanḍeya Purāṇa*, 105. 8-20 (Pargiter, p. 564-565). The story accounting for the origin of the name is as follows. The *Sāusumṇa* ray of the sun once entered the womb of Aditi. Aditi fasted. Kaśyapa, her husband, said to her: 'Why dost thou *destroy* the *egg* that is in thy womb by fasting?' When the child was born, a voice from the air was heard, saying: 'Whereas thou, O Muni, hast spoken of this *egg* as *destroyed*, to thee therefore, O Muni, this thy son shall be called Mārtanda [from *māritam aṇḍam*, "destroyed egg"].' For a picture of the ruins of the Mārtanda temple of the Sun in Kaśmir, see Vincent Smith, *The Early History of India*, p. 372, 3d ed., Oxford, 1914. 3. Lit. 'bearing weariness, as it were.' 4. Lit. 'having the universe wandered over with repetition.' 5. Lit. 'having sickness acquired through excess of drinking.'

V.L. (a) V āvṛttibhrāntavimbāḥ; JHB *svoṣmaṇāiva*, V *svoṣunēva*. (b) B dāvagnītaptā *isa*. (c) B *ivodvāntate ya himarttāu*. (d) VJHB *mārtandasya pracaṇḍāś*; V -*bhide* 'bhīṣavo, JHB -*bhide* *bhīṣavo*.

15

tanvānā digvadhūnāṁ samadhikamadhurālokaramyām ava-
sthām
ārūḍhaprāudhileśotkalitakapilimā 'lamkṛtiḥ kevalāīva

ujjīrbhāmbhojanetradyutini dinamukhe kiṁcid udbhidya-
mānā

śmaśruśrenī 'va bhāsāṁ diśatu daśāsatī śarma ghamatviṣo
vah

The thousand rays of the Hot-rayed (Sūrya) «spread over» the «realm» of the quarters [of the sky], which are women¹—a realm «beautified by [the rays'] exceeding soft² splendor», [And are therefore] like a ««fringe of down»» «spreading around» the «*vulva*» of women,³ which is «beautified by its exceeding soft luster»;

And «just breaking out» «at the opening of day», which has the splendor of the eye of an expanded lotus,

They are verily «its sole adornment», and ««manifest a redness,⁴ since only a part of their development has been attained»».

[Hence these rays are also] ««like a fringe of beard»», which, «when just sprouting» «on a [youth's]⁵ face»,

Forms the «sole adornment of it», and ««manifests a tawny color, since only a part of its growth has been attained»».

May these thousand rays of the Hot-rayed (Sūrya) bestow happiness upon you!

Notes. 1. The commentary says: 'The quarters, to be sure, are women.' In stanza 12, the quarters are said to be adorned with pigment, as if they were women. Cf. *dikkāmini*, 'maiden quarter,' in Kalhaṇa's *Rājataranīgiṇī* (ed. by Durgāprasāda, son of Vrajalāla, in 3 vols., Bombay, 1892–1896), 3.382. 2. Lit. *madhura* means 'sweet,' 'honied,' but the gloss is *mṛdu*, 'soft.' 3. The word *dig-* in *digvadhūnām* appears to have no paronomasiac rendering. 4. The dawn color is red; but when the maturity of the rays is attained, and when the sun is above the horizon, the full blaze of its light is yellow. On the form *-kapilimā*, fem. from a *-man* stem in composition, cf. Whitney, *Skt. Grammar*, 436, 437. 5. The commentary explains: 'it sprouts out on the face of youths.' The *dina-* in *dinamukhe*, and the compound *ujjīrbhāmbhojanetradyutini* appear to have no paronomasiac rendering.

V.L. (b) HB ārudhaaprāudhi-. (c) J aśruśrenīva; VJHB tāsāṁ diśatu.

16

māulindor māiṣa moṣīd dyutim iti vṛṣabhāṅkena yaḥ śaṅkineva
pratyagrodghāṭitāmbhoruhakuharaguhāsusthiteneva dhātrā

kṛṣṇena dhvāntakṛṣṇasvatanuparibhavatrasnuneva stuto 'lam
trāṇāya stāt tanīyān api timiripoh sa tviśām udgamo vah

The¹ rising of the rays of (Sūrya), Foe of Darkness, is warmly praised by (Śiva), whose attribute is the bull, because [that god is], as it were,² fearful lest [Sūrya] should obscure the splendor of the moon on his head,

And is also praised by (Brahmā), the Creator, who is, as it were, comfortably settled in his hiding-place—the hollow of a newly-opened lotus,³

And also by Kṛṣṇa (Viṣṇu), who, as it were, fears the humiliation of his own body, which is black as darkness.⁴

May the rising of these rays of (Sūrya), Foe of Darkness, even though their light is dim, exist for your protection⁵!

Notes. 1. In this stanza, Sūrya is praised by Śiva, Brahmā and Viṣṇu. On this, the commentary notes: 'He (Mayūra) indicates the greatness of Ravi (Sūrya), through having him praised by the chief gods.' Cf. stanzas 88, 91, 92 and 93, which compare Sūrya to Brahmā, Viṣṇu and Śiva. 2. As the commentary notes, the *iva*, 'as it were,' in this, and also in the two following *pādas*, indicates the presence of the rhetorical figure 'Poetic Fancy' (*utprekṣā*); cf. stanza 1, note 6. 3. Brahmā is afraid that the sun may cause the lotus in which he reclines (cf. stanza 13, note 4) to close its petals—some lotuses close in the daytime—and so imprison him; cf. the commentary, which attributes to Brahmā the following thought: 'May he (Sūrya) not cause [for me] any uncomfortable position (*duḥsthitīm*) by the contraction [of the lotus].' 4. The commentary attributes the following thought to Kṛṣṇa: 'He (Sūrya) may humiliate my body, through mistaking it for darkness.' Since light dispels darkness, Kṛṣṇa, the 'Black One,' is fearful lest his black body should be humiliated by the bright sunlight. Kṛṣṇa was born with a black body; cf. *Mahābhārata*, 1. 197. 32–33, where it is stated that Kṛṣṇa was the product of one of Viṣṇu's black hairs. 5. Lit. 'may the rising of the rays, although [it (the rising) is] rather slender, exist, etc.' The meaning appears to be that the light shed by the rays at dawn is slight as compared to their mid-day radiance.

V.L. (a) VHB *māulindor māiva*; HB *moṣīdyutim*. (b) H *pratyagro ghvāṭītāmbhoruha-*, B *pratyagrodhvāṭītāmbhoruha-*. (c) H *kṛṣṇena* (with two lingual nasals).

17

vistīrṇam vyoma dīrghāḥ sapadi daśa diśo vyastavelāmbhaso
'bdhīn

kurvadbhir dṛśyamānām naganagaraganābhoga pr̄thvīm ca
pr̄thvīm

padminy ucchvāsyate yāir uṣasi jagad api dhvamsayitvā
tamisrām

usrā visramsayantu drutam anabhimatam te sahasratviṣo vah

The rays of the Thousand-rayed¹ (Sūrya) at once make visible
the wide-spreading sky, the far-extending ten² quarters, and
the oceans with their tide-tossed waters,³

And also the broad earth with [all] the extent of its groups of
cities and mountains⁴;

By them, when they at dawn destroy darkness, the lotus-plant is
<opened>, and the universe also is <revived>.⁵

May these rays of the Thousand-rayed (Sūrya) quickly destroy⁶
what is not to your liking!

Notes. 1. For the thousand rays of Sūrya, see stanza 13, note 11. 2. For the 'ten quarters [of the sky],' see stanza 4, note 3. 3. Lit. 'oceans, the waters of whose tides are tossed about,' or 'oceans, whose flood-tides are tossed about.' 4. Lit. 'making visible also the earth, [which is] broad by reason of the extent of its groups of cities and mountains.' The reading of the Kāvyamālā text (see V.L.) would be rendered as 'making (i.e. creating) the earth, [which is] broad by reason of the extent of its various mountains, cities and trees [thus] made visible.' I take it that the adjective *dṛśyamānām*, 'visible,' modifies the compound *naga . . . pr̄thvīm*, and is understood with *vyoma*, *diśo* and *abdhīn*. 5. Or else, 'is gladdened.' 6. Lit. *visramsayantu* means 'may they cause to fall asunder.'

V.L. (b) The Kāvyamālā text reads *dṛśyanānānaganagaraganābhoga-*; I have adopted the reading of VJHB, *dṛśyamānām* etc., as given above in the text; H *pr̄thvīm ca pr̄thīm*. (c) V *ucchāsyate*; HB *tamiśrām* (with palatal sibilant). (d) HB *usrāvī śramsayantu*, J *usrāvī srāmsayantu*, V *usrā viśramsayantu*, K *usrā visrāvayantu*.

18

astavyastatvaśūnyo nijarucir aniśānaśvaraḥ kartum iśo
viśvam veśmeva dīpah pratihatatimirām yaḥ pradeśasthito 'pi
dikkälāpekṣayā 'sāu tribhuvanam aṭatas tigmabhānor navā-
khyām
yātah sātakratavyām diśi diśatu śivam so 'rciśām udgamo vah

The¹ rising of the rays of the Hot-rayed (Sūrya), although fixed in its place, is able to dispel darkness from the universe,² as a lamp³ [dispels darkness from] a dwelling;

But the rising of the rays is <not subject to the dissolution of death>,⁴ «its splendor is innate», and it is «eternally imperishable»,⁵

Whereas a lamp is <not praiseworthy and is devoid of soul>, «its splendor is not innate»,⁶ and it is «perishable in a day».⁷

In regard to place and time,⁸ the rising of the rays makes a fresh appearance⁹ in Indra's quarter¹⁰ [at every dawn].

May that rising of the rays of the Hot-rayed (Sūrya), who wanders over the three worlds, bestow happiness upon you!

Notes. 1. This stanza is quoted in the *Kavikāṇṭhābharaṇa* (4. 1-2) of Kṣemendra (fl. 1037 A.D., according to Mabel Duff, *Chronology of India*, p. 118; or 1050 A.D., according to Krishnamacharya, *Sanskrit Literature*, p. 43). The *Kavikāṇṭhābharaṇa* has been edited in the Kāvyamālā Series, by Durgāprasād and Parab (see part 4, p. 133, Bombay, 1887, for this stanza, and compare article, *Kṣemendra's Kavikāṇṭhābharaṇa*, containing analysis and comments, by J. Schönberg, in *Sitzungsberichte der Philosophisch-Historischen Classe der Kaiserlichen Akademie der Wissenschaften*, vol. 106, p. 477-504, Wien, 1884). The subject of chapter 4, where this stanza of the *Sūryāśataka* is quoted, is 'Distinction between Faults and Points of Excellence' (*atha guṇadoṣavibhāgah*). On Mayūra's stanza, Kṣemendra says: 'The three good qualities in poetry are clearness in words, sense and sentiment; the faults of poetry are obscurity in words, sense and sentiment. Poetry is possessed of good qualities, or lacks them; is either faulty or lacks faults; or is both faulty and possessed of good qualities. . . . An example of poetry that is both faulty and possessed of good qualities is the stanza of Mayūrabhaṭṭa, beginning *astavyasta-*'. 2. Lit. 'is able to make the universe to have its darkness destroyed.' 3. For other instances in the *Sūryāśataka* where the rays are compared to a lamp, see stanza 11, note 3. 4. Lit. 'is free from the condition of being tossed about by death'; i.e. is not subject to rebirth. 5. Resolve this *pāda* as *asta-vyastatra-śūnyo nija-rucir anīśa-anāśvarah*. 6. The commentary explains that a lamp's splendor is not innate, 'because of its (the lamp's) having to be supplied with oil, etc.' 7. For the second rendering, resolve as *a-stavyas tatva-śūnyo 'nija-rucir anīśa-naśvarah*. The term *anīśa*, in the sense of 'day,' is not found in the lexicons, but the gloss is *divasah*, 'day,' and *niśā*, meaning 'night,' is found. The phrase 'perishable in a day' is seemingly synonymous with 'transitory.' 8. Lit. 'in the matter of quarter and time, that rising of the rays has gone to a new name in Indra's quarter.' The commentary notes: 'In the matter of

quarter and time, “quarter” [means] east, etc., [and] “time” [means] dawn, etc.; it (the rising of the rays) is called “new,” with the idea that it is seen in the eastern quarter at dawn. But in reality this (Sūrya), who is deprived of his name (? *vyañjadeśaśūnyo*), is not new, but old.¹ For a similar conception of the relation of Sūrya to time and place, see stanza 97, note 1. 9. Lit. *navākhyām yātaḥ* means ‘gone to a new name.’ I have rendered as ‘makes a fresh appearance.’ 10. Indra’s quarter was the east. The *lokapālas*, or guardians of the eight points of the compass, beginning with the east, and taken in order, were as follows: Indra, Vahni (Agni), Pitṛpati (Yama), Nāirṛta (the Rākṣasas), Varuṇa, the Marut (Vāyu), Kubera, and Īśa (Siva). This is the list as given in *Amarakośa* (1. 3. 75), and also found in *Sūryaśataka*, stanza 58. In *Manu* (5. 96), the eight are enumerated as Soma, Agni, Arka (Sūrya), Anila (Vāyu), Indra, Vittapati (Kubera), Appati (Varuṇa), and Yama. See also *Rāmāyaṇa* (2. 16. 24), where the guardians of the north, east, south and west are said to be Kubera, Indra, Yama and Varuṇa. The eight elephants belonging to the eight regents are enumerated by *Amarakośa* (1. 3. 76), in the following *śloka*—

*āīravataḥ puṇḍarīko vāmanah kumudo 'ñjanah
puṣpadantaḥ sārvabhūmah supratīkaś ca diggajah*

V.L. (a) The *Kavikanṭhābharaṇa* (see note 1) reads *-aniśānaśvaram*; B *kartum iśo*. (b) VJHB *pradeśe sthito*. (c) The *Kavikanṭhābharaṇa* (see note 1) reads *dikyālāpeks ayāsān tribhuvanam*; H *tribhuvanam* (with cerebral nasal). (d) The *Kavikanṭhābharaṇa* (see note 1) reads *sīvaṇ śociṣām udymo*.

19

*mā gān mlāniṁ mṛṇālīmṛdur iti dayayevā 'praviṣṭo 'hilokam
lokālokasya pārśvam pratapati na param yas tadākhyārtham
eva*

*ūrdhvam brahmāṇḍakhaṇḍasphuṭanabhaya parityaktadāirghyo
dyusimni*

svecchāvāsyāvakāśāvadhir avatu sa vas tāpano rocirogah

The flood of rays of the Heater¹ (Sūrya) does not enter (Pātāla), the Snake-world, as if through pity lest [that world], tender as a lotus stalk, should wither up,²

Nor does it illumine the farther side of Mt. Lokāloka³ (Visible-invisible), for the sake of the name (Invisible) of that [farther side].⁴

And afterwards, [when] on the boundary of the sky,⁵ it abandons longness,⁶ because of its fear of breaking open a piece of the egg of Brahmā.⁷

May the Heater's (Sūrya's) flood of rays, the limit of [whose] sphere [of action]⁸ is subject [only] to its own will,⁹ protect you¹⁰!

Notes. 1. Or, the 'Illuminator.' 2. Lit. 'as if through pity, with the thought: "May [that world], tender as a lotus stalk, not go to withering.'" 3. A mythical circular mountain-range, separating the earth from void space, was called Lokāloka, 'Visible-invisible.' It was so high that the light of neither sun, moon nor stars could reach its farther side. Hence the farther side was always wrapped in inky blackness; cf. *Bhāgavata Purāṇa*, 5. 20. 34-37 (ed. Bombay, 1898; cf. tr. by M. N. Dutt, vol. 1, book 5, p. 74-75, Calcutta, 1895); and *Viṣṇu Purāṇa*, 2. 4 (Wilson, vol. 2, p. 204-205). 4. Lit. 'it does not illumine the farther side of Lokāloka, just because of its name.' If Sūrya should shine upon the invisible (*aloka*) side, that side would become visible (*loka*). 5. That is, at sunset, when the sun is on the western horizon. The horizon, as being the place where sky meets earth, may be called 'the boundary of the sky.' 6. The rays become shorter as Sūrya nears his setting; cf. stanza 7, where it is said that 'the rays at first [i.e. at dawn] bear dwarfishness, but afterwards indeed are long'; and stanza 98, which describes the 'new' rays as 'not having attained their full length.' 7. The fanciful picture presented seems to be that Sūrya shortens his rays, fearing lest their heat should cause the mundane egg to break—heat hatches eggs—and so destroy the universe which rests within the egg. But it is not clear to me why the egg should be more endangered when Sūrya nears the horizon than at any other time of day. The story of the birth of the universe from the egg of Brahmā is told in all the Purāṇas; cf. for example, *Viṣṇu Purāṇa*, 1. 2 (Wilson, vol. 1, p. 39-40), or *Mārkaṇḍeya Purāṇa*, 45. 62-70 (Pargiter, p. 222-223). The 'golden egg' is also mentioned in *Manu*, 1. 9. 8. Lit. *avakāśāvadhir* means 'limit of [whose] place.' I have rendered as 'limit of [whose] sphere [of action]' 9. That Sūrya is responsible for his acts to no one but himself is an idea expressed also in stanza 6. 10. According to F. W. Thomas (ed. of the *Kavīndravacanasamuccaya*, introd., p. 68, Calcutta, 1912), this stanza of the Sūryaśataka is cited by Ujjivaladatta, on *Uṇādisūtra* (Aufrecht's edition, p. 19), 4. 51.

V.L. (a) V *hi loka*, B 'hiloka.

20

aśyāmaḥ kāla eko na bhuvanānto 'pi vīte 'ndhakāre
 sadyah prāleyapādo na vilayam acalaś candramā apy upāiti
 bandhaḥ siddhāñjalināṁ na hi kumudavanasyā 'pi yatrorjihāne
 tat prātaḥ preksaṇīyam diśatu dinapater dhāma kāmādhikam
 vah

When the splendor¹ of (Sūrya), Lord of Day, rises, and when darkness disappears, not only does time become <free from night>,² but also the limits of the earth become <freed from gloom>;

Not only does the <snow on the foothills> of the mountain at once <begin to melt>, but also the moon <with its snowy rays> <begins to grow dim>³;

Not only is there <performance> of the *añjali*⁴ by Siddhas,⁵ but also a <closing up> of the lotus-cluster.⁶

May that splendor, lovely at dawn, of (Sūrya), Lord of Day, bestow on you more than your desire!

Notes. 1. In the expression *yatrojjihāne* (in *pāda c*), *yatra* appears to be the equivalent of *yasmin dhāmni*, correlative to *tat . . . dhāma* (in *pāda d*). This, at any rate, is the explanation of the commentary. For a similar use of *yatra* in a locative absolute construction, cf. stanzas 76, 83, 85, 88, 95, and see Whitney, *Skt. Grammar*, 1099, b. 2. Time is regarded as being divided into day-time and night-time; consequently, when time is ‘free from night,’ it must be day-time. 3. Lit. ‘not only does the mountain, <whose foothills are snowy>, at once go to <melting>, but also the moon, <whose rays are snowy>, goes to <disappearance>.’ 4. The position of the hands, when folded in making the *añjali*, resembles the bud-like shape of a closed lotus; cf. stanza 10, note 4. 5. The commentary notes: ‘For Siddhas, when approaching the Blessed (Sūrya), make the *añjali*.’ On the Siddhas, cf. stanza 6, note 8. 6. The white lotus is night-blooming, and closes at sunrise. The commentary says: ‘The white lotuses (*kumudāni*) also close at this time.’

V.L. (a) VHB *bhuvanānte*; K *vītāndhakāraḥ*. (b) VJ *candramāś cā 'bhyupāiti*, HB *candrasāś cā 'bhyupāiti*. (c) V *naddhaḥ*, H *vaddhaḥ*, B *baddhaḥ siddhāñjalināṇi*. (d) B *kāmādikam*.

21

yat kāntim pañkajānāṁ na harati kurute pratyutā "dhikyaramyāṁ
no dhatte tārakābhāṁ tirayati nitarām āśu yan nityam eva
kartum nā 'lam nimesam̄ divasam̄ api param̄ yat tad ekam̄
trilokyāś
cakṣuh sāmānyacakṣurvisadrśam aghabhid bhāsvatastān maho
vah

The light of (Sūrya), the Shining One. [is] the sole eye¹ of the three worlds, [but is] different from an ordinary eye;
 For it does not take away, but, on the contrary, makes more lovely the beauty of the lotuses,²
 And it does not support, but indeed always very quickly obscures the splendor of the stars,³
 And it is unable to <make> a wink, although it can <create> the noble day.⁴
 May that light of (Sūrya), the Shining One, be⁵ the destroyer of your sin⁶!

Note. 1. For other instances where Sūrya is called an 'eye,' see stanza 13, note 2. 2. An ordinary eye does appropriate the beauty of a lotus, as evidenced by the common Sanskrit epithet, 'lotus eye.' The commentary, however, says: 'But the other (i.e. the ordinary) eye takes away the beauty of the lotuses, with the idea that it is indeed an imitation of them.' Perhaps this means that the pupil of the eye is like the heart of a lotus, while the lashes are like the petals. Besides, an eye opens and shuts, like a lotus. 3. In this *pāda*, the words *dhatte tārakābhām* are capable of a double rendering, on which is based the distinction between Sūrya, as the eye of the three worlds, and an ordinary eye; thus: 'Sūrya does not <support the splendor of the stars>, but an ordinary eye does <maintain the brightness of its pupil>.' 4. An ordinary eye cannot refrain from winking, but is unable, like Sūrya, to make day and night. Bernheimer (see Introd., p. 105) sees a slightly different meaning. He renders: 'esso non può battere nel tempo di un istante (come quello dei mortali) ma nel tempo di un giorno'; and in a footnote he explains: 'L'occhio dei mortali batte cioè si apre e si chiude in un istante; quello del sole si apre al mattino e si chiude alla sera, batte dunque in un giorno.' That is, it takes the sun a whole day to make one wink. 5. On the euphonic combination *bhāsvatastān* (for *bhāsvataḥ stān*), cf. Whitney, *Skt. Grammar*, 173, a. 6. The distinction drawn in this stanza between Sūrya and an ordinary eye is an instance of the rhetorical figure *vyatireka*; cf. stanza 23, note 1, where this figure is discussed at length.

V.L. (b) K *nādhatte tārakābhām*; V *niratām āśu*. (c) V *trilokyām*.

22

kṣmām kṣepīyah kṣapāmbhahśisiratarajalasparśatarsād ḥteva
 drāg āśā netum āśadviradakarasaraḥpuṣkarāṇī 'va bodham
 prātāḥ prollaṅghya viṣṇoh padam api ghṛṇayevā 'tivegād
 davīyasya

uddāmam̄ dyotamānā dahatu dinapater durnimittam̄ dyutir
vah̄

The splendor of (Sūrya), Lord of Day, goes quickly to the earth,
as if because of its desire to sip the cool water of the dew,¹
[And also] goes² swiftly to [all] the quarters [of the sky], as if
to cause to open³ the <tips>, <[shaped like] pond lotuses>,⁴
of the trunks of the elephant[-guardians] of the quarters,⁵
And at dawn, impetuously transcending even the step of Viṣṇu,⁶
as if in contempt,⁷ it goes⁸ to more remote⁹ [places].
May this fiercely-shining splendor of (Sūrya), Lord of Day,
burn up whatever is of ill omen to you!

Notes. 1. Lit. ‘because of its desire for touching the rather cool water of the night-water.’ This fanciful idea that the hot rays come to earth, in order to satisfy their thirst by drinking the cool dew, is an instance of *utprekṣā*; cf. stanza 1, note 6. 2. The commentary says that *ṛtā*, ‘is gone,’ which occurs in *pāda* (a), is to be supplied both here and in *pāda* (c). 3. Lit. ‘as if to lead to expanding.’ 4. The tip of an elephant’s trunk opens out to seize objects of food, etc.; the basis of the comparison between the tips and lotuses rests only on this similarity—that they both open. The imagining of the tips in the guise of lotus-blossoms is an instance of *utprekṣā*; cf. note 1. 5. On the regents of the eight directions, and their elephants, cf. stanza 18, note 10. 6. The ‘step of Viṣṇu’ is poetical for ‘sky’; cf. stanza 7, note 4. 7. The contempt is for Viṣṇu, because the rays go higher in the sky than that deity went; cf. stanza 7. 8. The commentary supplies *ṛtā*, ‘is gone’; cf. note 2. 9. The locative *darīyasi* denotes here, according to the commentary (cf. note 8), the limit of motion after *ṛtā*; cf. Whitney, *Skt. Grammar*, 304, a.

V.L. (a) VHBK -śiśirataratalasparśa-, J -śiśirataralasparśa-. (b) V *prāg* āśā; J -puṣkarāñām vibodham. (c) J -vegād garīyasy. (d) V *udāmadyotamānā*, JHB *uddāmadyotamānā*.

23

no kalpāpāyavāyor adayarayadalatkṣmādharasyā 'pi gamyā
gādhodgīrṇojjvalaśrī ahani na rahitā no tamahkajjalena
prāptotpattiḥ pataṅgān na punar upagatā moṣam uṣnatviṣo vo
vartih sāivā 'nyarūpā sukhayatu nikhiladvipadipasya dīptih

The¹ splendor of the Hot-rayed (Sūrya), the lamp² of all the *dvīpas*,³ is verily a wick, [but] of a nature different⁴ [from that of an ordinary wick];

For it is not assailable⁵ even by the wind [that accompanies] the destruction of a *kalpa*⁶—a wind that rends the mountains with merciless force⁷;

And in the daytime it pours out a dense shining splendor,⁸ and is free from⁹ the ink of darkness¹⁰;

And it derives its origin <from Pataṅga (Sūrya)>, and, moreover, is not subject to being extinguished <by a moth>.¹¹

May that splendor of the Hot-rayed (Sūrya) bring you joy!

Notes. 1. This stanza is quoted in Ānandavardhana's *Dhvanyāloka* (2.23-24; p. 92 of the Kāvyamālā text as cited in stanza 9, note 1) as an example of the rhetorical figure *vyatireka*, 'distinction.' The author's remarks on this stanza of Mayūra are as follows: *atra hi sāmyaprāpañcapratipādanām vināīva vyatireko darśitah*, which Jacobi (*ZDMG*, 56.614) renders as: 'Hier ist nämlich der *vyatireka* (die höhere Vortrefflichkeit der Sonne im Vergleich mit einer Lampe) gezeigt, ohne dass die Ähnlichkeit ausdrücklich dargestellt ist.' Jacobi (*loc. cit.*, p. 613, footnote 3) defines *vyatireka* as follows: '*Vyatireka* heisst ein Vergleich, der darauf hinausläuft, das Subjekt als höher oder als geringer denn das Objekt des Vergleiches hinzustellen; der Vergleich fällt also zu Gunsten des Subjekts oder Objekts aus.' Another definition is that of Daṇḍin in the *Kāvyādarśa* (2.180): *sabdopātte pratīte vā sādṛṣye vastunor dvayoh | tatra yad bheda-kathanām vyatirekah sa kathyate*. This Böhtlingk, in his edition of the *Kāvyādarśa*, renders as: 'Wenn bei der ausgesprochenen oder bekannten Gleichheit zweier Dinge ihr Unterschied angegeben wird, so nennt man dieses *Vyatireka*; d.i. Gegenüberstellung mit Angabe des Unterschiedes.' It may be noted in passing that stanza 21, which compares Sūrya to an eye, is very similar to this stanza in its general arrangement, and presents another instance of *vyatireka*. 2. For a list of the stanzas where Sūrya is compared to a lamp, see stanza 11, note 3. 3. The *dvīpas* were geographical divisions of the terrestrial earth. According to the Purāṇas, they were seven in number, and were grouped around Mt. Meru (see stanza 1, note 4) like the petals of a lotus, each being separated from the other by a distinct ocean. The central one was Jambudvīpa, in which was situated Bhāratavarṣa, or India; cf. *Viṣṇu Purāṇa*, 2.2 (Wilson, vol. 2, p. 109-110, and note); see also stanza 97, note 2. 4. Cf. stanza 21, where the light of Sūrya is said to be 'an eye different from an ordinary eye.' 5. With *kalpāpāyavāyor . . . gamyā*, 'assailable by the wind, etc.', cf. *Caṇḍīśataka*, stanza 42, where again is found a genitive of the agent with *gamyā*,—*gamyam agner*, 'assailable by Agni'; so also in *Bhaktāmarastotra*, stanza 16, *gamyo na . . . marutām*, 'not assailable by the winds.' On this genitive, see Speijer, *Sanskrit Syntax*, 114. 6. A *kalpa* was a period of 4,294,080,000 years, and constituted one day of Brahmā. At the end of every *kalpa*, the three worlds were all consumed with fire and then immersed in ocean. Chaos then existed for a night of Brahmā, which

was as long as one of his days. Then Brahmā awoke from his sleep—he reposed as Nārāyaṇa (Viṣṇu) on the serpent Śeṣa (stanza 35, note 8) at the bottom of the ocean—and began anew the work of creation; cf. *Viṣṇu Purāṇa*, 1. 2-3 (Wilson, vol. I, p. 41-54, and notes). 7. Lit. ‘having mountains bursting through its merciless force’; the commentary glosses *dalat* by śiryamāṇa, ‘crushed.’ The sense of this *pāda* seems to be that the flame of Sūrya cannot be blown out even by the strongest of winds, but any puff of air will put out a flaming wick. With the sentiment expressed here, compare stanza 16 of the *Bhaktāmarastotra* (cf. Introd., p. 24): *gamyo na jātu marutāṁ calitācalānāṁ dīpo 'paras tvam asi nātha jagatprakāśah*, ‘Thou, O Lord Jina, art not ever assailable by the winds that move the mountains; thou art a second lamp (Sūrya) illuminating the world.’ 8. In the full glare of sunlight the light of an ordinary lamp is scarcely discernible. 9. The double negative of course makes an affirmative; I have rendered *na rāhitū no*, ‘not undriven,’ as ‘free from.’ For other instances of the use of the double negative in the *Sūryaśataka*, see stanzas 38 (note 3), 59 (note 6), and 87 (note 3). 10. Sūrya is free from the ink (*kajjala*) of darkness, but a lamp-wick is not free from lamp-black (*kajjala*). 11. A lamp-wick is not descended from Pataṅga (Sūrya), and is subject to extinction by a moth. The meaning appears to be that a moth, fluttering at a light, may extinguish it; cf. *Mṛcchakaṭikā*, 3. 18 + (in the prose), where the burglar Sarvilaka, embarrassed in his movements by a lighted candle, releases a moth, which he carries for the very purpose, to flutter against and extinguish the flame. See the edition of the *Mṛcchakaṭikā* by Parab, Bombay, 1900, and the translation in the Harvard Oriental Series by A. W. Ryder, Cambridge, Mass., 1905.

V.L. (a) HB -*dalakṣmādharasyā*; K and the *Dhvanyāloka* (see note 1) read *'pi śamyā*. (b) B *rāhitā ne tamah-*. (c) V *uṣnatviṣo vā*.

24

nihśeśāśāvapūrapravaṇagurugunaślāghanīyasvarūpā
 paryāptam nodayādāu dinagamasamayopaplave 'py unnatāiva
 atyantam yā 'nabhijñā kṣaṇam api tamasā sākam ekatra
 vastum
 bradhnasyeddhā rucir vo rucir iva rucitasyā "ptaye vastuno
 'stu

The bright splendor of Bradhna¹ (Sūrya) is like desire:
 For the very nature [of the splendor] is praiseworthy for its good
 qualities, and² is intent on filling [with light] all <the quarters
 [of the sky]>,
 Whereas the very nature [of desire] is praiseworthy for its good
 qualities, and is inclined to fulfil all <wishes>;

And [the splendor] verily reaches its culmination³ not at the beginning of its «rising», but at the time of its «disappearance» at the close of the day,

Whereas [desire] verily reaches its culmination not in the beginning of its «prosperity», but in its «adversity»;

[The splendor] «cannot remain, even for a moment, in the same place with darkness»,

Whereas [desire] «cannot endure, even for a moment, to be without the object of its wish».⁴

May [this]⁵ bright splendor of Bradhma (Sūrya) bring about for you the fulfilment of your desires⁶!

Notes. 1. For the meaning of ‘Bradhma,’ cf. stanza 3, note 1. 2. The commentary, which I have followed, takes the long compound in the first *pāda* to be a *dvandva*. 3. Lit. *paryāptanī . . . unnatā* means ‘is fully upraised’; I have rendered as ‘reaches its culmination.’ 4. Lit. ‘is not able to be, even for a moment, in one place with lack.’ 5. There is no demonstrative in this troublesome stanza, to act as correlative to the *yā*; cf. *Candiśataka*, stanza 9 (note 4), for a similar omission; and see stanzas 33 and 98, where there is no relative to match the demonstrative. 6. Lit. ‘may it be for the acquisition of your desired object.’

V.L. (b) *J paryāptā*; HB *unnateva*. (d) K *rucirasyā "ptaye*, B *racitasyā "ptaye*.

25

bibhrāṇah śaktim āśu praśamitabalavattārakāurjityagurvīṁ kurvāno līlāyā 'dhāḥ śikhinam api lasaccandrakāntāvabhāsam ādadhyād andhakāre ratim atiśayinīm āvahan vīkṣāṇānām bālo lakṣmīm apārām apara iva guho 'harpater ātapo vah

The «early» light of (Sūrya), Lord of Day, is like a second «youthful» Guha (Kārttikeya)¹:

For it quickly brings a «power»² «that is mighty and³ that utterly extinguishes the splendor of the stars»,

Whereas Guha bears a «spear»⁴ «that is heavy and that quickly overcomes the power of the mighty Tāraka»⁵;

The light of the Lord of Day also «scornfully» «eclipses [the brilliance of] fire»⁶ and «the glittering splendor of the moon-stone»,⁷

Whereas Guha <in sport> «rides on a peacock»⁸ «which is resplendent with the flashing tips of the eyes in its tail» ;
 The light of the Lord of Day brings superabundant joy to the eyes⁹ <in darkness>,
 Whereas Guha brings superabundant joy to the eyes <of (Śiva),¹⁰
 Foe of Andhaka>.¹¹
 May the light of (Sūrya), Lord of Day, bring¹² you unbounded prosperity !

Notes. 1. For the birth and origin of Kārttikeya, his appointment to be commander of the army of the gods, and his slaying of Mahiṣa and other demons, see below, in the introd. to the *Candīśataka*, p. 248, 272; *Mahābhārata*, 3. 223–232; *Rāmāyaṇa*, I. 37. 1–33; on his parentage, see *Candīśataka*, stanza 5, note 1, and stanza 28, note 2. See also the section *Skanda or Kārttikeya*, in the latest addition to Bühler's *Grundriss*, the volume by R. G. Bhandarkar, entitled *Vaiṣṇavism, Śāivism*, p. 150–151, Strassburg, 1913. He was called Guha, 'secret-born,' because born in the solitude of a forest; cf. *Mahābhārata*, 13. 86. 14. 2. The commentary explains that this 'mighty power' was 'the ability to illumine the universe.' 3. The commentary explains as 'a power, mighty because of extinguishing, etc.' 4. Kārttikeya's peculiar weapon was the *śakti*, 'spear,' cf. *Mahābhārata*, 3. 231. 95–99. 5. For the slaying of Tāraka by Kārttikeya, cf. *Mahābhārata*, 13. 86. 29. 6. Lit. 'making the fire subsidiary,' or 'making the fire down.' 7. Or, as noted in the commentary, we may render: 'the lovely splendor of the shining moon'; or, 'the lovely splendor of glittering gold.' On the moon-stone, see stanza 37, note 5. 8. Lit. 'makes a peacock [to be] beneath him.' As is well known, the peacock was the vehicle of Kārttikeya; cf. W. Crooke, *The Popular Religion and Folk-Lore of Northern India*, vol. 2, p. 156 (Westminster, 1896), where are listed the vehicles of all the Hindu deities—a *hamsa* for Brahmā, Garuḍa for Viṣṇu, the bull Nandi for Śiva, a buffalo for Yama, a peacock for Kārttikeya, a rat for Ganeśa, etc. Crooke (*loc. cit.*) suggests that in the *vāhanas*, or 'vehicles,' there may be indications of totemism, or that the vehicles may represent tribal deities imported into Hinduism. 9. The commentary explains that the 'eyes' here mentioned refer to the eyes of the ruddy-goose; cf. stanza 12, where the eyes of the ruddy-geese are said to be '[full of] longing for blandishments.' 10. Śiva was the reputed father of Kārttikeya; cf. *Candīśataka*, stanza 5, note 1, and stanza 28, note 2. 11. It is stated several times in the *Mahābhārata*—e.g. 7. 155. 44—that Śiva killed the demon Andhaka, and the preface (p. 79 and 82) of Wilson's translation of the *Viṣṇu Purāṇa* records that descriptions of the fight between Śiva and this demon are given in the *Kurma* and the *Matsya Purāṇas*. 12. Saranadeva's *Durghāṭavṛtti* (cf. *Sūryaśataka*, stanza 2, note 3), in connection with comment on *Pāṇini*, I. 3. 12 and 6. 1. 10 (see Śāstri's edition of the *Durghāṭavṛtti*, p. 13, line 22, and p. 93, line 20), notes

as grammatical peculiarities that *ādadhyāt* is in the active voice, and that it is an optative (instead of the more usual precative or imperative) to express benediction.

V.L. (a) HB *-gurvi*. (b) *-kāntāvabhasam*. (c) K *ādeyāt andhakāre*, Saranadeva (see note 12) *ādheyāt*; K *āvahan ikṣanānām*.

26 (27 in J)

jyotsnāmśākarṣapāṇḍuduyuti timiramaśīśeṣakalmāṣam iṣaj
jṛmbhodbhūtena pingam sarasijarajasā saṃdhayayā śoṇāśocīḥ
prātaḥ prārambhakāle sakalam iva jagaccitram unmilayanti
kāntis tīkṣṇatviṣo 'kṣṇām mudam upanayatāt tūlikevā 'tulām
vah

At¹ the time when dawn begins,² the splendor of the Hot-rayed (Sūrya), like a painter's brush,³

Portrays, as it were, the whole universe <in various colors>, [like] <a picture>;

For it [the universe] is of a white luster through its having appropriated⁴ particles of moonlight; it is mottled with black owing to the remnant⁵ of the ink of darkness;

Is yellow because of the lotus-pollen that is [just] becoming visible through the slight expansion⁶ [of the petals]; and possesses a red glow by reason of the [dawn]-twilight.

May the splendor of the Hot-rayed (Sūrya) bring unbounded joy to your eyes!

Notes. 1. In J this stanza is no. 27, no. 29 of the Kāvyamālā text appearing as no. 26 in J. The resultant order in J is therefore 25, 29, 26, 27, 28, 30, 31, etc. For other changes in the order of the stanzas cf. Introd., p. 83. I have adopted throughout the order of stanzas that is given in the Kāvyamālā edition. 2. Lit. 'at dawn, at the time of the beginning.'

3. There is presented here the simile of a painting. The universe is the canvas, and Sūrya's splendor is the paint-brush. The colors are the white of fading moonlight, the black, or gray, of departing night, the yellow of the lotus-pollen, and the red of dawn. For a list of the more noteworthy similes in the *Sūryaśataka*, see stanza 14, note 1. . 4. Or, if instead of *-ākarṣapāṇdu-* we read *-ākṛtsnapāṇdu-*, which the commentary and J offer as a variant, we should render 'is of a whitish color (lit. a color not all white), etc.' This, the commentary informs us, is due to 'the littleness (i.e. the dimness) of the moonlight.' 5. The gray vestiges of departing night are meant. 6. Lit. 'lotus-pollen proceeding from the slight expansion.'

V.L. (a) The commentary offers as a variant *jyotsnāṁśākṛtsna-*, J *jyotsnāṁśākṛtsna-*, HB *jyotsnāṁśākṛtsa-*, V *jyotsnāṁśākṛt sapāṇḍu-*; VJHB *timiramasi-*; B *-kalmāṣam iṣacch-*. (c) I have adopted *sakalam iva*, which is the reading of VJHB; the Kāvyamālā text reads *sakalam api*. (d) H *tīkṣṇatvīṣokṇāṁ*; VHB *upanayatānnūlikevātalāṁ*, J *upanayatāntūlikevātulāṁ*; B *va* (for *vah*).

27 (28 in J)

āyāntī kīm sumeroḥ saranīr aruṇītā pādmarāgāih parāgāir
āhosvit svasya māhārajanaviracitā vāijayantī rathasya
māñjiṣṭhi praṣṭhavāhāvalividhutaśiraścāmarālī nu lokāir
āśaṅkyā "lokītāivam̄ savitūr aghanude stāt prabhātaprabhā vah

The dawn-splendor of Savitar (Sūrya) is gazed on by mortals
who are doubtful

Whether it is a pathway, reddened with ruby dust, coming from
[Mount] Sumeru,¹

Or perhaps the banner of [Sūrya's] own chariot,² made of [cloth]
dyed in saffron,

Or the madder-red row of streamers on the tossing heads of his
line of noble steeds.³

May the dawn-splendor of Savitar (Sūrya) remove⁴ your sin⁵!

Notes. 1. For a description of Meru, or Sumeru, which was composed of gold, and was the source of all precious stones, see stanza 1, note 4.

2. For Sūrya's chariot, see stanza 8, note 2. 3. For Sūrya's seven horses, see stanza 8, note 2. 4. Lit. 'may the dawn-splendor of Savitar exist for the removing of your sin.' 5. For the position of this stanza in J's text, see stanza 26, note 1.

V.L. (a) V *saranīm*, B *saranīr uṇītā*; V *pādmarāgāih*. (b) VHB *māhārajaniviracitā*. (c) VJB *-vidhṛtaśiraś-*; K *-cāmarālīva*; B *lokāur*. (d) J *syāt* (for *stāt*); VJHB *prabhāte prabhā vah*.

28 (29 in J)

dhvāntadhvāṁsam̄ vidhatte na tapati ruciman nā 'tirūpam̄
vyanakti

nyaktvam̄ nītvā 'pi naktam̄ na vitaratitarām̄ tāvad ahnas tviṣam̄
yah

sa prātar mā virāṁsīd̄ asakalapaṭimā pūrayan yuṣmadāśām̄
āśākāśāvakāśāvataraṇataruṇapratikramo 'rkaprakāśah̄

At dawn the splendor of Arka (Sūrya) does not possess its full intensity,

But [gains] fresh strength in the crossing of the intermediate space between the sky and the directions;

[At dawn] «it brings about the destruction of darkness», but «does not shine intensely»,¹ nor «does it display its complete beauty»,

And «it brings about the destruction of error»,² but «does not willingly³ cause pain», nor «does it display excessive conceit»⁴;

And, although it has humiliated night, it does not yet pour out in full measure⁵ the light of day.⁶

May that splendor of Arka (Sūrya) not cease to fulfil your expectation!⁷

Notes. 1. The commentary glosses *rucimat*, which is not found in the lexicons, but appears to be an adverb, by *dīptimat*, 'brilliant,' and *kathoram*, 'piercingly.' For the suffix *-mat* used to form adverbs—a rare formation—see Whitney, *Skt. Grammar*, 1235, e. 2. Error, or ignorance, which is synonymous with error in Hindu philosophy, is spiritual darkness. 3. The commentary here glosses *rucimat* by *svecchayā*, 'in accordance with its own will,' apparently taking *rući* in the sense of 'desire.' 4. The commentary here glosses *nā 'tirūpaṁ vyānakti* by *ātmānaṁ na ślāghate*, 'does not praise itself'; I have rendered as 'does not display excessive conceit.' 5. I have rendered the suffix *-tarāṇi* as 'in full measure,' taking it to be the suffix of comparison in the feminine adverbial form. For the attaching of this suffix to personal forms of verbs, cf. Whitney, *Skt. Grammar*, 473, c. 6. The commentary, omitting the *na* and the *api*, obtains a second rendering of this *pāda*, interpreting it as follows: *naktaṁ rūpaṁ vipakṣam pratiksipyā divasakalyanitrasya tejovrddhiṇi karoti* [read *kalya* for *kalpa*], 'disregarding night, its contrary form, causes an increase of the splendor of its friend, the dawn of day.' 7. For the position of this stanza in J's text, see stanza 26, note 1.

V.L. (a) J *dhvāntadhvasam*; VJHB *tapati nitarāṇi nā 'tirūpaṁ*. (b) K *nyaktāṇi*; K *ahni triṣam*. (c) VHB *mā vyaramśid*; VHB *yuṣmadāśa*. (d) V *āśākāśā cakāśāvatarāṇa-*

29 (26 in J)

*tivram nirvāṇahetur yad api ca vipulam yat prakarṣeṇa cā 'nu
pratyakṣam yat parokṣam yad iha yad aparam naśvaram
śāśvatam ca*

yat sarvasya prasiddham jagati katipaye yogino yad vidanti
 jyotis tad dviprakāram savitur avatū vo bāhyam ābhyantram
 ca

The¹ two-formed splendor of Savitar (Sūrya) is both external and internal²:

For it is hot,³ [yet] also the cause of final beatitude⁴; it is widely expansive, [yet] also exceedingly atomic;

It is perceptible,⁵ [yet] imperceptible⁶; it is near, [yet] remote; it is transitory, and [yet] eternal;

It is well known to everyone in the universe, [yet only] some yogins⁷ [really] know it.

May that splendor of Savitar (Sūrya) protect you⁸!

Notes. 1. The apparent contradictions in this stanza rest on a distinction made between the physical nature of Sūrya as known to ordinary mortals, and his metaphysical nature which is known only to those practising *yoga* meditation. 2. The commentary defines 'external' (*bāhyam*) as 'definable by external means,' and 'internal' (*ābhyantram*) as 'attainable by *yoga* meditation.'

3. The distinction apparently rests on a kind of pun—it is hot, or sharp (*tīrṇam*), yet also the cause of *nirvāṇa*, the state wherein all senses are dulled. 4. For other passages where Sūrya is said to be the cause of emancipation, see stanza 9, note 7. Cf. also Kennedy, *Hindu Mythology*, which quotes (p. 348) the *Brahmā Purāṇa* as saying 'by devotion to whom (Sūrya) alone can final beatitude be obtained'; and the same work (p. 346), which quotes from the *Surya Upaniṣad* the thought that 'from Sūrya proceed existence and non-existence.'

5. The commentary explains as perceptible and imperceptible by the senses; cf. stanza 96 (note 4) for a similar idea. 6. Kennedy, *op. cit.* (see note 4), p. 347, quotes the *Brahmā Purāṇa* as saying that Sūrya is 'the witness of everything, but himself unseen and incomprehensible.'

7. The commentary explains: 'The twice-four yogins, headed by Vyāsa, know [it].' 8. For the position of this stanza in J's text, see stanza 26, note 1.

V.L. (a) VHB *prakarṣṇa cā 'tha.*

30

ratnānām maṇḍanāya prabhavati niyatoddeśalabdhāvakāśam
 vahner dārvādi dagdhum nijajaḍimatayā kartum ānandam
 indoh

yat tu trāilokyabhūṣāvidhir aghadahanam hlādi vṛṣṭyā "su
 tad vo

bāhulyotpādyakāryādhikataram avatād ekam evā 'rkatejaḥ

The¹ [splendor] of jewels, whose part is played in a circumscribed place,² is for adornment³ [only];
 The [splendor] of fire can burn up wood and the like; [and]
 the [splendor] of the moon is able to bring joy by its innate coldness;
 But the splendor of Arka (Sūrya), being the means of adornment of the three worlds, the burner-up of sin, and the swift bringer of joy through rain,⁴
 Is alone greater [than the other splendors] by reason of its abundantly performing [all their] functions.⁵
 May that splendor of Arka (Sūrya) protect you!

Notes. 1. The meaning of this stanza seems to be as follows: Jewels are for personal adornment only, but Sūrya adorns the whole world; fire burns wood, but Sūrya burns up sin; the moon gives joy by its cold rays, but Sūrya gives joy by the rain that he draws up and pours down. Jewels can only adorn, not burn; fire can only burn, not adorn; the moon can only give joy, not burn or adorn; but Sūrya, or Sūrya's splendor, can both adorn, burn, and give joy; therefore the splendor of Sūrya is greater than the splendor of jewels, fire, or moon. 2. Lit. 'whose opportunity is grasped in a circumscribed place,' the meaning being that jewels perform their function of adorning only in some little place, as on the finger, in the ear, or around the neck. 3. Lit. 'is able for adorning,' or 'avails for adorning.' 4. The commentary quotes from an unnamed source, which I find to be *Mahābhārata*, 12.263.11: ādityāj jāyate vr̥ṣṭih, 'from Āditya (Sūrya) rain is produced.' The same passage is quoted again in the commentaries on stanzas 77 (see note 1) and 93 (see note 5). For other places in the *Sūryaśataka* where the idea is expressed that Sūrya is a reservoir of water, see stanza 9, note 2. 5. Lit. 'greater because of [these] actions produced in abundance,' or 'greater because it commonly produces [all these] actions.'

V.L. (a) HB *maṇḍalāya prabhavati*; VHB *niyate deśa-*. (b) V *vahner dāvagni-*; VHB *-dagdham*. (c) VJHBK read *yat tu*, which I have adopted; the Kāvyamālā text reads *yac ca*.

31

mīlaccakṣur vijihmaśruti jaḍarasanam nighnitaghrānavṛtti
 svavyāpārākṣamatvak parimuśitamanah śvāsamātrāvaśeṣam
 visrastāṅgam pativā svapad apaharatād aśriyam vo 'rkajanmā
 kālavyālāvalidham jagad agada ivotthāpayan prākpratāpah

The¹ dawn-splendor of Arka (Sūrya), like an antidote, rouses the universe which, bitten² by <Time>, [as if by] a <black> serpent, [lies], fallen and unconscious,³
 With its eye closed,⁴ its sense of hearing dulled,⁵ deprived of the sense of taste,⁶ the function of its nose suspended,
 Its skin insensible to touch,⁷ bereft of the power of reason, its limbs limp, having only breath left.
 May the dawn-splendor proceeding from Arka (Sūrya) dispel your misfortune!

Notes. 1. We have here a simile. The sleeping world is likened to a man who has been bitten by a snake and lies unconscious. The rising of Sūrya is the antidote that rouses to life. For a list of the more noteworthy similes in the *Sūryaśataka*, see stanza 14, note 1. 2. The commentary glosses *avalīdham*, ‘touched,’ by *grastam*, ‘devoured.’ I have rendered as ‘bitten.’ The commentary implies that both Time and serpents cause death. 3. Lit. ‘sleeping.’ 4. Lit. ‘possessing a closing eye.’ 5. Lit. ‘with crooked ear.’ 6. Or, ‘its tongue paralyzed.’ 7. Lit. ‘its skin incapable of its own function.’

V.L. (a) VJHB *vijihvaśruti*; VJH *vighnitaghrāṇavṛtti*. (b) V *śyāma-mātrāvaśeṣam*. (c) H *visrastāḍgam*, B *visrastāḍgam*; JK *apaharatād apriyam*.

32

nihśeṣam nāśam ambhaḥ prasabham apanudann aśruleśānu-kāri
 stokastokāpanītāruṇārucir acirād astadośānuṣāṅgah
 dātā dr̥ṣṭim prasannām tribhuvananayanasyā "śu yuṣmad-viruddham
 vadhyād bradhnasya siddhāñjanavidhir aparah prāktano 'rciḥ-pracārah

The eastern¹ appearing of the rays of Bradhna (Sūrya), the eye² of the three worlds,
 Is <the action of divine fire>,³ and [is also] another <application of magical eye-salve>,⁴ for it <bestows pure wisdom> as eye-salve <makes bright the pupil of the eye>,⁵
 It <removes perforce⁶ all the dew that resembles tear-drops>, as eye-salve <quickly dries up the water, resembling tear-drops, [that seeps from between the eyelids] at night>,

It «gradually loses the glow of dawn»⁷ as eye-salve «gradually drives away the redness of inflammation»⁸; it «speedily abandons the embrace of night», as eye-salve «quickly dispels [all] traces of eye-affections».⁹

May the eastern appearing of the rays of Bradhma (Sūrya) quickly destroy¹⁰ whatever opposes you!

Notes. 1. Ordinarily, *prāktana* means ‘former,’ ‘ancient.’ I have rendered as ‘eastern’ on the basis of *prāk*, meaning ‘in the east.’ 2. For other passages where Sūrya is compared to an eye, cf. stanza 13, note 2. 3. The commentary, however, glosses by *avyabhicaritam añjanām vidhātā*, ‘creator of not-moved-about (or, inviolable) fire.’ 4. Or, ‘application of well-compounded eye-salve.’ 5. Lit. ‘grants the pupil [to be] bright’; or, perhaps, ‘makes the pupil clear,’ meaning that it removes from the pupil film-like accretions, etc. 6. Lit. *prasavham* means ‘violently,’ ‘exceedingly.’ I have rendered as ‘perforce’ and ‘quickly.’ 7. Lit. ‘gradually has the glow of dawn taken away’; perhaps, ‘gradually outshines the glory of Aruṇa’; Aruṇa was Sūrya’s charioteer, as noted in stanza 8, note 1. 8. Lit. *aruṇa* means ‘red color’; I have rendered here as ‘inflammation.’ 9. Lit. ‘dispelling the consequences of ills’; this the commentary explains as ‘dispelling the consequences of ills, such as jaundice, etc.’ 10. On the root aorist optative *vadhyāt*, ‘may he destroy,’ see Apte, *Skt.-Engl. Dict.* s.v. *vadh*, where it is said that the root *vadh* is ‘not used in classical Sanskrit except as a substitute for *han* in the Aorist and Benedictive’; and cf. *Pāṇini*, 2. 4. 42.

V.L. (c) H *tribhavanayanasyā* "su; JHB *yusmad dhi ruddham*.

33

bhūtvā jambhasya bhettuh kakubhi paribhavārambhabhūh
 śubhrabhānor
 bibhrāṇā babhrubhāvam prasabham abhinavāmbhojajrmbhā-
 pragalbhā
 bhūṣā bhūyiṣṭhaśobhā tribhuvanabhavanasyā 'sya vāibhākari
 prāg
 vibhrānti bhrājamānā vibhavatu vibhavodbhūtaye sā vibhā vah

At dawn the splendor of (Sūrya), the Maker of Splendor, dazzlingly¹ brilliant, [becomes] the most beautiful ornament² of this mansion, the three worlds,

And, after having been the cause of the beginning of the humiliation³ of the White-rayed (Moon) in the quarter⁴ of [the sky belonging to] (Indra), Slayer of Jambha,⁵

It assumes a tawny-red color,⁶ [and is] exceedingly⁷ proud of
[its ability to cause] the expanding of the new lotuses.

May this splendor of (Sūrya), the Maker of Splendor, bring
about⁸ for you the production of wealth⁹!

Notes. 1. The commentary says that *vibhrānti* is ‘used as an adverb’ (*kriyāviśeṣanam*), but gives no gloss of it. Bernheimer (see Introd., p. 105) renders *vibhrānti bhrājamānā* by ‘che abbagliante scintilla,’ which I have translated as ‘dazzlingly brilliant.’ Or should we read *vibhrānti-bhrājamānā* (cpd.), cf. Wackernagel, *Altind. Gr.* 2.1.82, b? 2. Sūrya adorns his dwelling, the three worlds, with the spoils—viz. the splendor—that he has secured by robbing the moon. This the commentary implies, when it says: ‘Just as anyone, standing in the position of a warrior, and having slain his adversary, adorns his own house with wealth, even so it is to be understood in this case.’ 3. Lit. ‘ground of the beginning of the humiliation.’ 4. On the quarters of the sky, and their respective guardians, see stanza 18, note 10. 5. On Jambha, see stanza 1, note 3. 6. Lit. ‘a red-brown state of being.’ 7. The commentary takes *prasabham*, ‘exceedingly,’ with *bibhrāṇā*, ‘it assumes,’ and not, as I have done, with *-pragalbhā*, ‘proud.’ 8. Lit. ‘may it be adequate for the production of wealth for you.’ On *vibhavatu*, Bernheimer (see note 1) observes that the use of *vi* with *bhū* active is exclusively Vedic. 9. The alliteration throughout the stanza of *bh* (29 times) is perhaps worthy of comment. Note also the absence of a *yā* correlative to the *sā*; cf. stanza 24, note 5.

V.L. (a) K *sthitvā jambhasya*; H *śubhrabhānor*. (b) VJ *pragalbhā* is separated from the preceding compound. (c) HB *bhūṣā bhūriṣṭhaśobhā*; VJHB *tribhuvanabhavanasyā "śu vāibhākari*. (d) K *nirbhānti bhrājamānā*.

34

*samsaktam siktamūlād abhinavabhuvanodyānakāutūhalinyā
yāminyā kanyayevā 'mr̥takarakalaśāvarjitenā 'mr̥tena
arkālokaḥ kriyād vo mudam udayaśiraścakravālavālād
udyan bālapravālapratimarucir ahaḥpādapaprākprarohah*

The¹ splendor of Arka (Sūrya), possessing a beauty like that of
a young twig, [forms] the first sprout on the tree of Day,
As it rises from the trench [formed by] the circle of the summits
of Udaya,² [the Dawn Mountain]—

A trench whose bottom is continually soaked with ambrosial dew³
poured from the <moon> [serving as] a pitcher in the <im-
mortal hand> of Night,

Who, like a maiden,⁴ takes an interest in [the welfare of] her garden, the freshened world.

May the splendor of Arka (Sūrya) bring you joy⁵!

Notes. 1. This stanza presents a rather elaborate simile. The circle of the summits of Mt. Udaya (Meru) forms a trench, such as is ordinarily dug around the roots of a tree to hold water. From this trench grows up the tree Day, and the first sprout on this tree is the splendor of the rising Sun. Into the trench, which is situated in the universe as in a garden, Night, like a maiden, pours the water of the ambrosial dew from her pitcher, the Ambrosia-making (Moon). For other similes in the *Sūryaśataka*, see stanza 14, note 1. 2. Udaya is Meru, the Dawn Mountain; cf. stanza 1, note 4. 3. Lit. *amṛta* means 'nectar,' 'ambrosia,' but the commentary says that 'dew' (*tuṣāra*) is meant here. 4. Lit. 'from the trench, whose bottom is continually soaked by Night, as by a maiden, with the dew, etc.' 5. This stanza is quoted in the *Kavīndravacanasamuccaya* (stanza 53), an anthology by an unknown compiler, and of date not later than 1200 A.D.; cf. the edition of this work by F. W. Thomas, in the *Bibliotheca Indica Series*, introd., p. 1-5, Calcutta, 1912.

V.L. (c) *B arkāmokah kriyād.* (d) The Kāvyamālā text, together with J and H, read *ahah* as separate from the following compound; but VB and the commentary, which I have followed, read *ahahpādapa-*; VJHB and the *Kavīndravacanasamuccaya* (see note 5) read *-prākpravālahi*.

35

bhinnam bhāsā 'ruṇasya kvacid abhinavayā vidrumāṇāṁ
tviṣeva
tvāṅgannakṣatraratnadyutinikarakarālāntarālāṁ kvacic ca
nā 'ntarnihśeṣakṛṣṇaśriyam udadhim iva dhvāntarāśim pibān
stād
āurvah pūrvo 'py apūrvo 'gnir iva bhavadaghapluṣṭaye 'rkāva-
bhāsaḥ

The splendor of Arka (Sūrya) swallows¹ up the mass of darkness [which is] like the ocean,

For [darkness] <is penetrated here and there by the new light of dawn, as if by beautiful twigs>,²

And [the ocean] <is, as it were, pierced here and there by beautiful [branches of] coral,³ with the fresh luster of their red hue>;

Here and there <the yawning⁴ depths [of darkness are filled] with the mass of splendor of the sparkling⁵ jewel-like stars>,

And here and there «the fearful abyss [of ocean is filled] with the shimmering mass of the splendor of its star-like jewels»⁶; The «innate splendor [of darkness] is not utterly black»,⁷ and [the ocean] is «not without Śeṣa, Kṛṣṇa and Śrī in its depths».⁸

May the splendor of Arka (Sūrya), although ancient, [yet ever] new, like the submarine fire,⁹ burn up your sin!

Notes. 1. Lit. *pīban* means 'drinking.' The commentary glosses by *grasan*, 'devouring.' 2. Lit. 'as if by the beauty of twigs.' The rays, projecting themselves through the sky, are like long twigs, or shoots, sprouting from the branches of a tree. 3. Lit. 'as if by the beauty of corals.' 4. The commentary glosses *karāla*, which ordinarily means 'gaping wide,' 'dreadful,' by *viṣamonnata*, 'unevenly raised,' and would render '[darkness], whose depths are unevenly raised by the mass of splendor, etc.' As this explanation appears to convey no sense, I have supplied the words 'filled with,' and have rendered *karāla* as 'yawning' in the first translation, and as 'fearful' in the second. 5. Lit. *tvaṅgat* means 'trembling,' 'waving.' I have rendered here as 'sparkling,' and in the second translation as 'shimmering.' 6. The jewels of the ocean are, of course, its pearls. 7. Lit. '[darkness] not possessing an internal completely black splendor.' Night's utter blackness is relieved by the light of moon and stars. 8. According to mythological legend, Śrī, or Lakṣmī, the goddess of good luck, was produced from the ocean on the occasion of its famous churning; cf. the references cited on stanza 2, note 2, and stanza 42, notes 3 and 6. It is also recorded that Kṛṣṇa, as Viṣṇu, reposes upon the great serpent Śeṣa in the depths of ocean during the intervals of creation; cf. stanzas 23, note 6; 75, note 5; 88, note 6; cf. also *Mahābhārata*, 3. 203. 10-13; *Viṣṇu Purāṇa*, 1. 2 (Wilson, vol. 1, p. 41), and 2. 5 (Wilson, vol. 2, p. 211-213, and notes); Moor, *Hindu Pantheon*, pl. 3 and 4. 9. This is an allusion to the āurva fire. In *Mahābhārata*, 1. 180. 1-23, it is related that the sage Āurva threw into the ocean his burning wrath which was threatening to consume the world. Though partly quenched, it continued to blaze as submarine fire, and acquired the form of the head of a mare. Mention is made of the āurva fire also in *Caṇḍīśataka*, stanza 84.

V.L. (b) VJHB *bhinnam* *nakṣatraratna-*; V *kacīc ca.* (c) VJHB *an-tarnihśeṣa-* (omitting initial negative); VJHB *-krṣṇapriyam udadhim*; V *pivamstād.* (d) JH *-pluṣṭayerkvāvabhāsah.*

36

*gandharvāir gadyapadyavyatikaritavacoḥṛdyam ātodyavādyāir
ādyāir yo nāradādyāir munibhir abhinuto vedavedyāir vibhidya*

āśādyā "padyate yam punar api ca jagad yāuvanam sadya
udyann

uddyoto dyotitadyāur dyatu divasakrto 'sāv avadyāni yo 'dya

The¹ rising splendor of (Sūrya), Maker of Day, is praised by Gandharvas² with pleasing words of mingled prose and verse,³ [to the accompaniment of] musical instruments of the ātodya⁴ [type],

And is also praised with discrimination⁵ by the ancient seers, famed for their knowledge,⁶ chief of whom is Nārada,⁷

And furthermore, the universe, upon coming in contact with this (splendor), at once obtains again the loveliness of youth.

May this rising splendor of (Sūrya), Maker of Day,—a splendor that illumines the sky—to-day mow down⁸ your sins !

Notes. 1. Note in this stanza the alliteration (*anuprāsa*) of *dy*—20 times. 2. In the *Rig Veda*, the term *Gandharva* is commonly applied to a male being, 'the heavenly (*divya*) *Gandharva*', who is associated principally with *Soma*, but in several passages is connected with some form of celestial light. In this latter conception he is brought into relation with *Sūrya* (cf. *Rig Veda*, 10. 123. 7 and 10. 177. 2), and in *Rig Veda*, 1. 163. 2, he is said to grasp the bridle of *Sūrya*'s steed. In other passages of the *Rig*, the *Gandharvas* are spoken of in the plural. Their number is fixed as 27 in some of the *Yajus* texts, but in *Atharva Veda* (11. 5. 2) is said to be 6333. On the whole subject of the *Gandharvas*, see A. A. Macdonell, *Vedic Mythology* (p. 136–137), in Bühler's *Grundriss*, Strassburg, 1897, and the concise yet comprehensive account in Monier-Williams, *Skt.-Engl. Dict.* s.v. *gandharva*. In the Epic and Puranic literature, the *Gandharvas* are regularly regarded as the celestial choristers; so also in this stanza of the *Sūryaśataka*; cf. *Mārkaṇḍeya Purāna*, 106. 63 (Pargiter, p. 571); *Mahābhārata*, 1. 123. 54; S. Sørensen, *Index to the Names in the Mahābhārata*, part 6, London, 1911, s.v. *Gandharva*. Bühler has noted that in stanza 2 of the *Praśasti* of Vatsabhattī, *Sūrya* is praised by *Gandharvas*, *Kimpnaras*, *Siddhas*, etc., and he compares *Sūryaśataka*, stanzas 6, 13, 36, 52, 67 and 81, where it is likewise stated that *Sūrya* is praised by various of the semi-divine beings; see Bühler, *Die indischen Inschriften* (p. 14–15), as cited in stanza 6, note 8. 3. The commentary says that the compound *gadyapadya* . . . *hrdyam* is to be regarded as an adverb. 4. The commentary says that *ātodyavādyāni*, 'the *ātodya* musical instruments,' are of four types, exemplified respectively by the lute, the cymbal, the drum, and the flute; cf. Rājah Tagore, *Hindu Music* (Calcutta, 2d ed., 1882), esp. p. 191, where the *vīṇā*, 'lute,' is portrayed. 5. Lit. *vibhidya* means 'having divided,' 'having discriminated.' 6. I take *vedavedyāir* as meaning 'famed for their knowledge.' The commentary, however, takes *veda*

to mean 'the Vedas,' glossing by *vedeṣu vedyāḥ*, 'famous in the Vedas.' 7. Nārada was regarded as the inventor of the lute; cf. his epithet *vīṇḍsyā*, 'lute-faced,' and see also *Raghuvamśa*, 8. 33–34 (ed. by Nandargikar, 3d ed., Poona, 1897). In Moor, *Hindu Pantheon*, pl. 9, Nārada is pictured holding a lute. In *Mārkaṇḍeya Purāṇa*, 106. 55–63 (Pargiter, p. 571), Sūrya is represented as praised by Gandharvas, other celestial beings (see above, note 2), and by 'Nārada . . . skilful in music.' In *Rāmāyaṇa*, 2. 91. 45, Nārada is called *gandharvarāja*, 'king of the Gandharvas,' with evident reference to his bent for music. For other passages in the *Sūryaśataka* where it is said that Sūrya is praised by the seers, see stanza 13, note 8. 8. Lit. *yāvyanam* means 'youthfulness,' but the gloss is *manojñatvam*, 'loveliness.' 9. Cf. *Caṇḍīśataka*, stanza 79: 'May Bhavāni (Caṇḍī) mow down (*deyāt*) your cares!' Both *dyatu* and *deyāt* are from the root *do*; cf. Monier-Williams, *Skt.-Engl. Dict.* s.v. *do*.

V.L. (b) VJHB *yo devo nāradādyāir* (omitting the initial *ādyāir*); K *abhinuto vītavadyāir vividya*. (c) VJHB *āsādyā "pādyate*. (d) VJHB *udyoto*; J *dyotitadyor dyatu*.

37

āvānāiś candrakāntāiś cyutatimiratayā tānavāt tārakāṇām
enāṅkālokalopād upahatamahasām oṣadhīnām layena
ārād utprekṣyamāṇā kṣaṇam udayataṭāntarhitasyā 'himāṇśor
ābhā prābhātikī vo 'vatu na tu nitarāṁ tāvad āvirbhavantī

The dawn-splendor of the Hot-rayed¹ (Sūrya), who is [still] for a moment² concealed by the ridge of [Mount] Udaya³ (Meru),

Though not yet completely manifest,⁴ is [nevertheless] inferred to be near,

Because of the drying up of the moonstones,⁵ the dimness of the stars [resulting] from the vanishing of darkness,

And the withering⁶ of the plants whose beauty is impaired⁷ by the disappearance of the rays of the Deer-marked⁸ (Moon).

May this splendor of the Hot-rayed (Sūrya) protect you!

Notes. 1. Lit. *ahimāṇśor* means 'of the not cold-rayed.' 2. The time pictured is just the moment before the Sun's first glint appears above the horizon. 3. On Meru, see stanza 1, note 4. 4. The Sun is not completely manifest, or visible, till he rises above the horizon (cf. note 2). 5. Lit. 'because of the dry moonstones.' The term *āvāna* seems not to be found, but *vāna*, 'dried,' occurs. The gloss of *āvānāḥ* is *śuṣyadbhīḥ*, 'dried.' The commentary says: 'These (moonstones), when touched by

the Cold-rayed (Moon), distil water, [but if] deprived of the rays of the Moon, they become dry.' This curious belief—that the moonstone distils water—is, I have been told, mentioned in *Suśruta*, 1. 173. 1; cf. the *Rājanighaṇṭu* of Narahari, *varga* 13, stanzas 211, 212, 213 (p. 27, 28 and 90, with footnote 4, of *Die indischen Mineralien*, under which title R. Garbe has translated *varga* 13 of the *Rājanighaṇṭu*, Leipzig, 1882). Garbe classifies the *candrakānta*, 'moonstone,' as a species of feldspar. We are familiar with this stone in jewel ornamentation of the present day, and the finest specimens come from Ceylon. 6. Lit. *layena* means 'by the melting.' 7. The moon is often called 'Lord of Plants'; and certain plants, especially the night-blooming varieties, were supposed to wither when the moonlight faded; cf. stanza 5, notes 2 and 3. 8. The epithet *Eñāṅka*, 'Deer-marked,' is perhaps applied to the moon with reference to the dark spot, shaped somewhat like a prancing four-footed animal, that may be seen on the disk of the full moon. The term as applied to the moon is seemingly of late origin, not being found in Sörensen's *Index to the Names in the Mahābhārata*, nor in Bloomfield's *Vedic Concordance*, nor in the index to Macdonell's *Vedic Mythology*. Modern representations picture the Moon as being conveyed in a chariot drawn by a deer; cf. Moor, *Hindu Pantheon*, pl. 49. The Moon is also called *Sāsāṅka*, 'Hare-marked'; cf. stanza 42, note 7.

V.L. (a) *J ārālāiś candra-*, *K āvāntāiś*, which is explained by *iṣat salilabindusrāvibhir*, 'slightly distilling drops of water'; H *vāṇindrakāṃtāiś*; V *cataśmiratayā*, HB *cutatśmiratayā*; VJHB *bhānavāt tārakāṇām*. (d) HB *prabhātakī*; J *nitarān tāvad*.

38

sānāu sā nāudaye nā 'ruṇitadalapunaryāuvanānām vanānām
ālīm ālīdhapūrvā parihṛtakuharopāntanimnā tanimnā
bhā vo bhāvopaśāntim diśatu dinapater bhāsamānā 'samānā
rājī rājivareṇoh samasamayam udetī 'va yasyā vayasyā

The¹ splendor of (Sūrya), Lord of Day, after first licking,² on
Udaya's (Meru's) summit,³

The row⁴ of trees that [forthwith appear to] have a renewal of
youth by reason of their leaves' being tinged with red,
Penetrates,⁵ because of its thinness, the depths and corners of
cavernous places,

And with it there rises at the same time, like an attendant com-
panion,⁶ a streak of the pollen of the blue lotus.

May the gleaming, matchless splendor of (Sūrya), Lord of Day,
bestow on you cessation of rebirths!⁷

Notes. 1. Note in this stanza the exaggerated assonance (*yamaka*); each *pāda* begins and ends with a reduplication of syllables. At the beginning of each *pāda*, the first two syllables are repeated, and at the end, the last three. The final consonant of the first *pāda* must be sounded with the first syllable of the second *pāda*. For somewhat similar cases of *yamaka*, see Daṇḍin, *Kāvyaśārsha*, 3. 46, 48, 50. 2. Lit. *ālīḍhapūrva* means 'previously licked.' For this use of *pūrva* in compounds, see Whitney, *Skt. Grammar*, 1291, c. 3. I have not attempted in my rendering to translate the double negative in *nāudaye nā 'ruṇita-*. The commentary says on this: 'The two *na*'s cause [the word] to go to its original sense'; that is, two negatives make one affirmative. For other double negatives in the *Sūryaśataka*, cf. stanza 23, note 9. 4. I have taken *ālīḍha*, 'licked,' as a kind of object of *ālīḍha*, 'licked.' 5. Lit. *parihṛta* means 'shunned,' or 'moved or carried around'; but I have rendered as 'penetrated,' because the idea seems to be that light, by reason of its 'thinness,' can permeate and find its way through every chink and crevice into the most remote recesses. 6. If *samānā* (see V.L.) be read, instead of *asamānā*, we should render as 'an equal attendant companion.' 7. The commentary, followed by Bernheimer, reads '*bhāvopāśānti*' and interprets as 'cessation of misfortune.'

V.L. (a) VB *-nalapunaryāuvanānām*, K *-dalalasadyāuvanānām*. (c) VJH *bhāvobhāvopāśānti*, B *bhāvo bhāvopāśānti*; VJHB and the Kāvyamālā text read *bhāsamānā samānā*; following a gloss of Śāstri's—*asamānā anupamā*—quoted in the footnotes of the Kāvyamālā edition, I have resolved as *bhāsamānā 'samānā*.

39

ujjimbhāmbhoruhāṇāṁ prabhavati payasāṁ yā śriye noṣṇā-
tāyāi
puṣṇāty ālokamātrāṁ na tu diśati dṛśāṁ dṛśyamānā vighātam
pūrvādrer eva pūrvamā divam anu ca punah pāvanī diñmu-
khānām
enāṁsy āīnī vibhā 'sāu nudatu nutipadāikāspadāṁ prāktanī
vah

The dawn-splendor of Ina¹ (Sūrya), the sole recipient of [our] verses of praise,²

Is able to bestow beauty,³ but not heat,⁴ on the waters with their expanded lotuses,

And it increases⁵ the range of vision⁶ of [our] eyes, but does not, when gazed upon, cause [them] pain⁷;

And it is indeed a purifier, first of (Meru), the Dawn Mountain,

<then> <of>⁸ the sky, and afterwards of the depths⁹ of the quarters [of the sky].

May this dawn-splendor of Ina (Sūrya) destroy your sins!

Notes. 1. The term *Ina* means ‘mighty,’ or ‘a master’; it is used as an epithet of Sūrya in stanza 97 also. 2. Lit. ‘the sole abode of [our] verses of praise.’ 3. Lit. ‘avails for the beauty, not for the heat, of the waters, etc.’ 4. The sun at dawn is not powerful enough to heat to any great extent the objects on which its rays may light. 5. Lit. ‘it nourishes the measure of vision.’ 6. The meaning is that one can see farther when the sun is shining than at night. 7. One may look at the sun at dawn without feeling pain in the eyes. Lit. *vighāta* means ‘obstacle’ or ‘ruin,’ but the gloss is *vyathā*, ‘pain.’ 8. Lit. ‘<then> a purifier <in respect to> the sky,’ with *anu* rendered in two ways. There seems to be no other way to explain the accusative *divam*. The gloss is *tadanu dyām divam lakṣikṛtya pāvanī*, ‘then a purifier in reference to the sky, the heaven.’ 9. Lit. ‘of the mouths of the quarters.’

V.L. (b) HB *puṣṇātpālokamātram*. (c) K *anu ca tataḥ pāvanī*. (d) HB *enāṇsy enl*.

40

vācāṁ vācaspater apy acalabhiducitācāryakāṇāṁ prapañcāir
vāirañcānāṁ tathoccāritacaturaçcāṁ cā "nanānāṁ caturñāṁ
ucyetā 'rcāsu vācyacyutiśuci caritāṁ yasya noccāir vivicya
prācyāṁ varcas̄ cakāsac ciram upacinutāt tasya cañḍārciṣo vah

The conduct of the Hot-rayed (Sūrya), pure by reason of [its]
freedom from reproach,¹

Could not be [adequately] described—[even by one who] divided
up [the subject] minutely² in [his] praises³—

By volumes⁴ of the words of even Vācaspati⁵—words fit to in-
struct⁶ (Indra), the Cleaver of Mountains,⁷

Nor [by volumes of the words] from Virañca's⁸ (Brahmā's) four⁹
mouths, which utter clever¹⁰ verses.¹¹

May the shining dawn-splendor of this Hot-rayed (Sūrya) long
prosper you¹²!

Notes. 1. Lit. ‘pure, because of the falling away of what may be said [against it].’ 2. Lit. *uccāih* means ‘aloft,’ or ‘excessively’; I have ren-
dered as ‘minutely.’ 3. The term *arcāsu*, which I have rendered ‘in
praises,’ commonly means ‘in idols’ or ‘in worship’; it is glossed by both
pratimāsu, ‘in idols,’ and *stutigu*, ‘in adorations.’ 4. Lit. *prapañcāih*

means 'by copiousness'; I have rendered as 'by volumes.' 5. The epithet Vācaspati, 'Lord of Speech,' is commonly applied to Br̥haspati, the preceptor of the gods; cf. e.g. *Bhāgavata Purāṇa*, 6.7.8-9 (Dutt, vol. I, book 6, p. 30), where it is related that Indra once failed to arise and salute the preceptor Vācaspati upon the entrance of the sage into the throne-room of the god, whereupon Vācaspati, offended, vanished for a time from the presence of the celestial world. 6. Lit. 'words whose instruction is suited to the Cleaver of Mountains.' 7. In the *Rig Veda* (5.32.1-2; 10.89.7), it is related that Indra cleft the mountains and released the pent-up waters. We have already (stanza 5, note 7) referred to the legend that records how Indra cut off the wings of the mountains. 8. The epithet Virañca is probably to be derived from *vi* and the root *rac*, meaning 'to produce' or 'to fashion'; cf. Monier-Williams, *Skt.-Engl. Dict.* s.v. This would be apposite, since Brahmā was the creator and fashioner of the universe. 9. For the four heads of Brahmā, see stanza 13, note 3. 10. The commentary glosses *catura*, 'clever,' by *aghavīghātaṭaṭu*, 'clever in the prevention of sin.' The combination of vowels seen in *caturarcām* is what is commonly found in Vedic texts, the ordinary classical form being *caturarcām*; cf. Whitney, *Skt. Grammar*, 127, a. It may be noted that the meter requires *caturaṛcām*. 11. For the sentiment, expressed in this stanza, that words are sometimes inadequate to convey the thoughts and feelings, cf. *Iliad*, 2.488-490: 'For I could not describe nor name the multitude, even if I had ten tongues, ten mouths, a never failing voice, and a brazen heart within me.' This has been imitated by Vergil in *Georgics*, 2.42-44. 12. The alliteration of *c* in this stanza (27 times) is perhaps worthy of note.

V.L. (b) JH *vāriñcyānām*, VB *vāriṁcyānām*; VJHBK *tathoccāritaruci-*
rarcām; VHB *ānanānām* (for *cā* "nanānām"). (c) K *arcāsv* *avācyacyuti-*
(d) H *vakāsac ciram*, K *cakāsac chriyam*.

41

mūrdhny adr̥er dhāturāgas taruṣu kisalayo vidrumāughah
 samudre
 diñmātaṅgottamāṅgeśv abhinavanihitah sāndrasindūrareṇuh
 sīmni vyomnaś ca hemnah suraśikharibhuvo jāyate yah
 prakāśah

śonimnā 'sau kharāṁśor uṣasi diśatu vah śarma śobhākadeśah

The <light> of the Hot-rayed (Sūrya), the sole abode of splendor,
 appears, because of its redness at dawn, to be

Like¹ the red of mineral-ore on the top of a mountain, the young
 sprouts on trees, a mass of coral in the ocean,

A thick vermilion powder newly placed on the heads of the
 elephant-[guardians]² of the directions,

[Or like] the <glitter> of the gold that exists on (Meru),³ the Mountain of the Gods, on the boundary of the sky.
May this light of the Hot-rayed (Sūrya) bestow happiness upon you!

Notes. 1. The commentary explains that *iva*, ‘like,’ is to be supplied. 2. For the names of the elephants belonging to the regents of the eight points of the compass, see stanza 18, note 10. For another mention of the custom of adorning elephants with vermillion, see stanza 1. 3. For the gold and jewels that compose Meru, see stanza 1, note 4.

V.L. (a) H *muddhny adr̥er*; B *adre dhāturāgas*; VJHB *kīsalayo* (with palatal sibilant). (b) K *abhinavavihitah*. (c) B *yah prakaśah*.

42

astādrīśottamāṅge śritaśāśini tamahkālakūṭe nipīte
yāti vyaktim̄ purastād arunakisalaye pratyusahpārijāte
udyanty āraktapitāmbaraviśadatarodvīkṣitā tīkṣṇabhānor
lakṣmīr lakṣmīr ivā 'stu sphuṭakamalapuṭāpāśrayā śreyase vah

The splendor of the Hot-rayed (Sūrya) [is] like¹ Lakṣmī,² whose couch is the hollow of an expanded lotus³;

For the splendor, as it rises, <is gazed on as being more brilliant than a yellow sky tinged with red>.⁴

And Lakṣmī, on rising [from the ocean], <was tenderly⁵ gazed on by her devoted Pītāmbara (Viṣṇu)>⁶;

As the splendor rises, <the Hare-possessing⁷ (Moon) is clinging to the summit of the lordly Western Mountain>⁸ and <the black mass of darkness is being absorbed>.⁹

And as Lakṣmī rose, <the Hare-possessing (Moon) was [already] resting on the head of «Īśa (Śiva)»,¹⁰ «lord» of Mount Asta>,¹¹ and <the ‘black deception’¹² of illusion was being drunk [by Śiva]>;

When the splendor rises, <the dawn-[colored] coral-tree, whose tender shoots are red, becomes visible to the eyes>.¹³

And as Lakṣmī rose, <the pārijāta tree of dawn,¹⁴ the scion of Aruna, was making its appearance before the eyes [of the gods]>.

May the splendor of the Hot-rayed (Sūrya) bring you prosperity¹⁵!

Notes. 1. The similarity is not real, but rests solely on word-puns. 2. See stanza 43, where Sūrya's splendor is again compared to Lakṣmī (Sri). 3. The goddess Lakṣmī rose from the ocean, on the occasion of its famous churning, resting on the expanded petals of a lotus; cf. stanza 2, note 2, and also *Mahābhārata*, I. 18; *Viṣṇu Purāṇa*, I. 9 (Wilson, vol. I, p. 144-145). 4. The commentary's explanation of this *pāda* is: *īśadrankatpitabhbhvabhājī samdhyayā nabhasi sphuṭatarām dṛṣṭā*, 'is seen more distinctly in a twilight-sky that partakes of the nature (i.e. color) of yellow and slightly-red.' 5. In the second rendering the commentary glosses *-viśadatara-* by *wyaktam*, 'plainly,' and would render 'is plainly seen by Pitāmbara (Viṣṇu).' We might possibly render by 'calmly' instead of 'plainly.' The epithet *Pitāmbara*, 'Clothed in yellow,' is authorized by *Amarakośa* (I. 1. 19) as a name for Viṣṇu, and is used to describe Kṛṣṇa (Viṣṇu) in *Gitagovinda*, 12. 24. 9 (ed. by Telang and Pansikar, Bombay, 1899), but does not seem, judging by the references in *PWB*, to have been very generally used. I have been unable to learn why Viṣṇu should be called the one 'Clothed in yellow.' 6. The legend runs that Lakṣmī, upon arising from the ocean, almost immediately cast herself on Viṣṇu's breast; cf. *Viṣṇu Purāṇa*, as cited in note 3. 7. The moon is called *Saśin* or *Saśāṅka*, 'Hare-possessing' or 'Hare-marked,' because the Hindus believed that the dark spot on the moon's orb resembled a rabbit. There were several legends accounting for this honor that was accorded the humble rabbit; cf. *Hitopadeśa*, 3. 3 (ed. by Godbole and Parab, 3d ed., Bombay, 1890), and the other sources cited by Lanman, *Sanskrit Reader*, p. 326. In stanza 37 (cf. note 8), we have seen that the moon was called *Enāṅka*, 'Deer-marked.' 8. Lit. 'the summit of the lord of the Western Mountain possesses a clinging moon.' The commentary, however, explains as 'the head of Iśa—i.e. Mahādeva—[who is] verily the Western Mountain, possesses a clinging moon.' The evident meaning is that the moon is sinking to its setting in the west, while the sun is rising in the east. 9. That is, the darkness of night is vanishing before the rising sun. The commentary would render 'darkness, like the black mass (*kālakūṭa*), is being absorbed.' 10. The moon was also a product of the churning of the ocean, and on its appearance was at once appropriated by Śiva and placed on his head; cf. the references cited in note 3. 11. Mount Asta, 'Home Mountain,' was the mountain behind which Sūrya went to his setting, but I have not noted that Śiva is anywhere mentioned as its lord and master; perhaps, therefore, we should render as 'resting on the head of Iśa (Śiva), as on the Western Mountain,' which is suggested by the commentary in its *astādrīr ivesah*, 'Iśa, like the Western Mountain.' Mount Asta is frequently mentioned in the *Mahābhārata*, as noted in Sörensen, *Index to the Names in the Mahābhārata*, s.v.; cf. also *Rāmāyaṇa*, 4. 37. 21, and *Mārkandeya Purāṇa*, 58. 34 (Pargiter, p. 371). It is again referred to in *Sūryaśataka*, stanzas 65 and 97. 12. The *kālakūṭa*, 'black deception,' was one of the products of the churning of the ocean. The noxious fumes of this poison were stupefying the celestials, when Śiva, in order to save them, swallowed it; cf. *Mahābhārata*,

1. 18. 41-43; *Caṇḍīśataka*, stanza 21, note 2. The commentary explains ‘black deception (*kālakūṭa*), like illusion (*tamah*); [so called] because of its possessing the essence of illusion (*moha*).’ The term *tamah*, ‘darkness,’ must here be taken figuratively to mean illusion or spiritual darkness. 13. The commentary takes *purastād*, ‘before the eyes,’ to mean ‘in the east,’ glossing it by *pūrvasyāṁ diśi*, ‘in the eastern quarter,’ and connecting it with *udyanty*, ‘rising in the eastern quarter.’ 14. The association of the *pārijāta* tree with dawn is presumably due to the fact that Indra, who possessed that tree (see below), was regent of the east (cf. stanza 18, note 10). The commentary glosses *aruṇa* by *anūru*, ‘thighless’; the latter epithet belongs to Aruṇa, the charioteer of Sūrya, cf. stanza 8, note 1. The *pārijāta* tree, churned from the ocean (see references cited in note 3), was appropriated by Indra, and became one of the five trees in his paradise; cf. stanza 10, note 6. For the story of the theft by Kṛṣṇa of the *pārijāta* tree, see *Viṣṇu Purāṇa*, 5. 30-31 (Wilson, vol. 5, p. 97-106). For a picture of the churning of the ocean, see Moor, *Hindu Pantheon*, pl. 25. The various objects produced by the churning, including Lakṣmī (resting on a lotus), the Moon, the *pārijāta* tree, Āirāvata, Uccaiḥśravas, etc., are grouped at the base of the picture. 15. According to F. W. Thomas (*Kavīndravacanasamuccaya*, introd., p. 68), this stanza of the *Sūryaśataka* is cited by Ujjvaladatta, on *Uṇādisūtra*, 4. 233 (Aufrecht's ed., p. 19).

V.L. (b) B *purastān aruṇa-*; VJHB *kiśalaye* (with palatal sibilant).
 (c) K -*pītāmbararucirataro* *vikṣitā tivrabhāṣaḥ*. (d) JK *sphuṭakamala-puṭopāśrayā*.

43

nodanvāñ janmabhūmir na tadudarabhuvo bāndhavāḥ kāustubhādyā
 yasyāḥ padmam na pāṇāu na ca narakaripūrahsthalī vāsaveśma
 tejorūpā 'parāiva triṣu bhuvanataleś ḫadadhānā vyavasthām
 sā śrīḥ śreyāṁsi diśyād aśiśiramahaso maṇḍalāgrodgatā vah
 (iti dyutivarṇanam)

The splendor of the Hot-rayed¹ (Sūrya), proceeding from the edge of his disk,
 Is verily a second embodiment of glory²; but it causes stability³ in the three worlds,
 Its birth-place is not the ocean,⁴ its relatives are not the *kāustubha* jewel and the other things born from the womb of that (ocean),
 It has not a lotus in its hand,⁵ and its abiding-place is not the breast of (Viṣṇu), Foe of Naraka.⁶

May this splendor of the Hot-rayed (Sūrya) bestow blessings upon you!

(Here ends the praise of the splendor.)⁷

Notes. 1. Lit. *asiśiramahaso* means 'of the not-cold-rayed.' 2. The real 'embodiment of glory' is the goddess Śrī, whose name means 'Splendor' or 'Good Fortune.' In this stanza, the goddess Śrī is, by implication, compared to the *śri* (splendor) of Sūrya; cf. stanzas 21 and 23, where the splendor of Sūrya is compared, also by implication, to an eye and a lamp-wick, respectively. In stanza 42, Sūrya's splendor is compared to Lakṣmī, who is Śrī. 3. The splendor of Sūrya is stable and constant, but the goddess Śrī, or Good Fortune, is notoriously unstable and fickle. 4. Sūrya's splendor (*śri*) does not originate in the ocean, but the goddess Śrī was born from the ocean, on the occasion of its celebrated churning, along with the *pārijāta* tree, the elephant Āirāvata, and the *kāustubha* jewel which was appropriated by Viṣṇu; cf. references to the story of the churning of the ocean as cited in stanza 42, notes 3 and 14. 5. The goddess Śrī was born from the ocean, resting on the expanded petals of a lotus, and with a lotus in her hand, and soon after her appearance cast herself upon Viṣṇu's breast; cf. stanza 2, note 2, and stanza 42, notes 3 and 6, and the story of the ocean's churning as already cited. 6. Naraka was a demon, slain by Kṛṣṇa (Viṣṇu); cf. *Harivanaśa*, 2.63 (Dutt, p. 512-521); *Bhāgavata Purāṇa*, 10.59.21 (Dutt, vol. 2, book 10, p. 264). 7. The first 43 stanzas have been devoted to the praise of the rays, or the splendor, of Sūrya; the following 6 stanzas deal with the praise of the horses that drew Sūrya's chariot; cf. Introd., p. 84, where the subject-matter of the *Sūryaśataka* has been discussed.

V.L. (a) B *nodanvāj janmabhūmir*; H -*bhūmir na*. (b) VJHB *pāṇḍu* na *padmam na ca*; VJHB *narakaripūrasthalī*. (c) K *tribhuvanabhavane*, VJHB *triṣu bhuvanataṭesv*. (d) JH *śrīśreyāṁsi*; K *tejovarṇanam* (for *dyutivarṇanam*).

44

rakṣantv akṣuṇṇahemopalapaṭalam alam lāghavād utpatantah
pāṭaṅgāḥ paṅgvavajñājitapavanajavā vājinā te jaganti
yeṣāṁ vītānyacihnnonnayam api vahatāṁ mārgam ākhyāti
merāv

udyann uddāmadiptir dyumanīmanīśilāvedikājātavedadāḥ

The¹ horses of Pataṅga² (Sūrya), which outstrip Pavana (the Wind) in speed, by reason of their contempt for the Lame One,³

Do not, because of their extreme lightness,⁴ crush⁵ [with their

hoofs], as they mount upward, the mass of gold and jewels.
 [on Meru's⁶ surface],
 And their pathway, as they move on Meru, although its upward
 course⁷ has no other sign-posts,⁸
 Is indicated⁹ by the sun-stones,¹⁰ whose unrestrained splendor
 mounts up like fire¹¹ on the altar.¹²
 May these horses of Pataṅga (Sūrya) protect the worlds!

Notes. 1. Stanzas 44–49 are devoted especially to the praise and description of the horses that draw Sūrya's chariot; cf. stanza 8, note 2, and stanza 45, note 1. 2. The term *Pataṅga*, from the acc. of the noun *pata* and the root *gam*, means 'the one who goes flying'; cf. Monier-Williams, *Skt.-Engl. Dict.* s.v. 3. The 'Lame One' means Vāyu (Wind); cf. the commentary, which says: 'There is contempt with the thought: "Vāyu, to be sure, is deprived of his feet; what sort of speed will he have? (*vāyuh kila caranarahitas tasya kiyān vego bhaviṣyatī 'ty avajñā*)."' I have been unable to find any anecdote that would account for Vāyu's legless condition, and the commentary of Śāstri, quoted in the Kāvyamālā edition, footnote, suggests that the epithet 'Lame One' may refer to Aruṇa. 4. Or, *alaṁ lāghavād* may mean 'because of their extreme speed.' 5. In the commentary, the compound *akṣuyña . . . patalam* is regarded as an adverb of manner, being there made to answer the query *katham*, 'how.' 6. The commentary explains that the surface of Meru is meant; for its composition of gold and jewels, cf. stanza 1, note 4; and especially stanza 46. 7. Lit. *unnaya* means 'act of leading up'; I have rendered as 'upward course.' 8. Lit. 'whose act of leading up has other signs absent.' 9. Lit. *ākhyāti* means 'signifies'; its gloss is *sūcayati*, 'points out'; although *mārgam*, 'pathway,' is grammatically the object of *ākhyāti*, I have rendered in the passive voice as 'pathway is indicated.' 10. Lit. *dyumanimaniśilā* means 'jewel-stone of (Sūrya), the Jewel of the Sky,' but the gloss is *sūryakānta*, 'sun-stone'; on the sun-stone, cf. stanza 5, note 5. 11. In *Mahābhārata*, 2. 31. 42, the etymology of *Jātavedas*, 'Fire,' is given as follows: *vedās tvadarthaḥ jātā vāi jātavedās tato hy asi*, 'the Vedas were created for thy sake; therefore indeed thou art "He for whom the Vedas were created."' Apte, *Skt.-Engl. Dict.* s.v., gives several other etymologies. 12. Lit. 'the fire on the altars of the jewel-stones of the Jewel of the Sky, [a fire] mounting up as unrestrained splendor, signifies the pathway—though its [i.e. the pathway's] leading up has other signs absent—of these [horses] as they move on Meru.'

V.L. (a) JHB *rakṣannakṣuṇṇahemopala-*. (b) JH *pātaṅgāpaṅgavajñā-*, B *pātaṅgāpaṅgavajñā-*. (c) JHB *-cihnunvayam api*, V *-cihnoccayam api*; B *merav*. (d) VJHB *uddāmadiptidyumani-*. The commentary quotes a reading *jātakā jātavedāḥ*, and explains by saying *jātakāśabdo vedikā-paryāyah*, 'the word *jātakā* is a synonym of *vedikā*'.

45

pluṣṭāḥ prṣṭhe 'mśupātāir atinikatata�ā dattadāhātirekāir
ekāhākrāntakṛtsnatridivapathapṛthuśvāsaśoṣāḥ śramena
tīvrodanyās tvarantām ahitavihataye saptayah saptasapter
abhyāśākāśagaṅgājalasaralagalāvāñnatāgrānanā vah

The horses of (Sūrya), who has seven¹ steeds, are burnt on the back by the outpouring of the rays, which, because of their close proximity, shed forth excessive heat;

They are also parched, and² their breathing is heavy by reason of the fact that they have traversed in one day the entire pathway of the sky;

And, being exceedingly thirsty because of fatigue, they bend down their straight necks, [and thrust] the tips of their noses into the water of the nearby Heavenly Ganges.³

May these horses come quickly to destroy whatever is harmful to you⁴!

Notes. 1. On the seven horses of Sūrya, cf. stanza 8, note 2. The *Viṣṇu Purāṇa*, 2.8 (Wilson, vol. 2, p. 239), states that the seven horses of the sun are the seven meters of the Veda—'Gāyatrī, Br̥hatī, Uṣṇih, Jagati, Triṣṭubh, Anuṣṭubh, Pañkti.' 2. Lit. 'possessing a parching of their breathing, which is heavy, etc.' 3. Lit. 'possessing faces with tips bent down by their straight necks into the waters of the nearby Heavenly Ganges.' In stanza 61, the horses are pictured as lying on the banks of the Heavenly Ganges and dabbling their feet in its waters. For the Heavenly Ganges, cf. *Caṇḍīśataka*, stanza 3, note 2, and *Sūryaśataka*, stanza 47, note 7. 4. Lit. 'may the horses make haste for the destruction of what is harmful to you!'

V.L. (a) HB pluṣṭā puṣṭemśupātāir, J pluṣṭāḥ prṣṭemśupātāir, V pluṣṭāḥ pūṣṇo 'mśupātāir. (b) HB ekāhākrāntakṛtsnatridiva-. (c) J tīvrodanvās tvarantām. (d) V ramyābhākāśa-, JH abhyāśākāśa- (with dental sibilant), B ramyāśākāśa-; J -gaṅgājalaśavalā-, HB -gaṅgājalaśaralā-; VJHBK -galāvarjiāgrānanā.

46

matvā 'nyān pārśvato 'svān sphatikataṭadrṣaddrṣtadehā dravanti

vyaste 'hany astasamḍhyeyam iti mṛdupadā padmarāgopaleṣu
sādrṣyādrṣyamūrtir marakatakake kliṣṭasūtā sumeror

mūrdhany āvṛttilabdhadhruvagatir avatu bradhnavāhāvalir
vah

Bradhma's (Sūrya's) row of horses has acquired a fixed course¹
in their recurrent appearances on the summit of Sumeru,
And, as they see [their own] bodies [mirrored]² in the stones on
the crystal slopes, they believe other horses are by their side,
and run³ [after them];

But their footsteps loiter⁴ over the jeweled [ledges of] ruby,⁵ for
they think: 'Day is now ended, and this is the twilight of
sunset⁶;

And on the emerald⁷ zone, their image is invisible⁸ by reason of
its similarity [of color].

May Bradhma's (Sūrya's) row of horses, whose driver⁹ is dis-
tressed, protect you!

Notes. 1. Or, 'who have acquired a fixed gait.' 2. The commentary supplies *pratibimbita*, 'reflected' or 'mirrored.' 3. The commentary re-
marks: 'This is the behavior of horses—when they see another horse,
they run.' 4. Lit. 'possessing a slow footprint.' 5. Lit. 'jewels of
ruby.' 6. The meaning is that they mistake the red of the ruby for
the red of sunset, and believing the day's work to be ended, they slacken
their speed. 7. For Meru and its composition of gold and precious
stones, cf. stanza 1, note 4. 8. The commentary explains that no reflec-
tion of the horses can be seen in the emerald slopes, because the horses
are, like the emeralds, of a greenish (*harit*) color. This epithet (*harit*)
is applied to the horses of Sūrya even in the *Rig Veda*; cf. stanza 8, note
2; cf. also stanzas 7, 47, 49, and *Candīśataka*, stanza 8, note 2. 9. The
driver was Aruṇa; the word 'distressed' (*kliṣṭa*) may contain a reference
to his legless condition (cf. stanza 8, note 1), or perhaps the meaning is
that Aruṇa fretted because his steeds were inclined to loiter and to play
with the imaginary horses mirrored in the jeweled slopes of Meru. If
the latter view be accepted, we might render: 'The row of horses that tor-
ment their driver.' The commentary glosses *kliṣṭa*, 'distressed,' by *kadar-
thita*, 'despised,' 'teased.'

V.L. (a) VHB *tatadṛśad-* (with palatal sibilant); B *dehā dravamta*.
(c) J *marakatadṛśadi*. (d) H *mūrdhvany*; H *āvṛttibaddhadhruva-*, V
āvṛttibaddhadhruva-, B *āvṛttivadhvadhruva-*, K *āvṛttilabdhadhruta-*; V
gativavatu; VJHB *-āvali vah*.

nirvyājam tāyamāne haritimani nīje sphitaphenāhitaśrīr
aśreyāṁsy aśvapañktih śamayatu yamunevā 'parā tāpanī vah

The Heater's¹ (Sūrya's) row of horses is like a second [River]
Yamunā.

For the horses <move along with sportive restlessness>,² and «are
brought under control by the elder brother of (Garuḍa),
Tamer of Snakes»³

And the Yamunā <flows along with restless dalliance>, and «was
dragged [from its bed] by the elder brother⁴ of (Kṛṣṇa),
Subduer of the Snake»⁵;

The horses, <by the speed of their car>, «gain decisive⁶ victory in
the matter of speed over the River of Heaven»,⁷

And the Yamunā, <by the speed of its current>, «gains decisive
victory in the matter of speed over the Ganges» ;

To the horses <a beauty is truly imparted by the copious froth
that flecks the green color [of] their [bodies]>,⁸

And to the Yamunā <a beauty is truly imparted by the abundant
foam on the green expanse [of] its [waters]>.

May the Heater's (Sūrya's) row of horses destroy your sins!

Notes. 1. Or, *tāpanī* may mean 'the Illuminator's.' 2. The term *helālolaṁ*, which I have rendered as 'with sportive restlessness,' and 'with restless dalliance,' is here taken adverbially, as the commentary suggests; for compounds used as adverbs, cf. Whitney, *Skt. Grammar*, 1311. 3. The 'Tamer of Snakes' was Garuḍa. The story of the origin of his enmity for the tribe of serpents is told in *Mahābhārata*, 1. 20-34, and runs as follows: Once on a time Vinatā, mother of Aruṇa and Garuḍa (cf. stanza 8, note 1), had a wager with her sister and co-wife Kadrū over the color of the tail of Indra's horse Uccaiḥśravas. The Kādraveyas (i.e. sons of Kadrū), who were serpents, at Kadrū's bidding changed themselves into black hairs on Uccaiḥśravas's tail, and so enabled their mother to win the wager. Vinatā, having lost, became the slave of the serpent Kādraveyas. They, however, promised Garuḍa to set his mother free from slavery, if he would bring to them the immortality-causing ambrosia (*amṛta*) which was produced in the Moon. After a series of exploits and adventures, Garuḍa actually succeeded in purloining the *amṛta*, and was returning with it, when first Viṣṇu, and then Indra, interfered. The upshot of the matter was that Garuḍa, in exchange for the gift of immortality, became Viṣṇu's vehicle (*Mahābhārata*, 1. 33. 16-17), and that Indra made him promise not to let anyone drink the precious nectar. In return for this promise, Garuḍa was granted permission to feed perpetually on

the snakes (*Mahābhārata*, I. 34. 13-14). It was arranged that Garuḍa should present the *amṛta* to the Kādraveyas, thus securing the freedom of Vinatā, but that Indra should snatch it away before any of it could be taken. This program was duly carried out. Garuḍa presented the *amṛta*, and the Kādraveyas declared Vinatā free. Then, while the Kādraveyas were performing ceremonial ablutions preparatory to quaffing the sacred beverage, Indra, unseen, bore it away. The Kādraveyas licked the grass on which the *amṛta* had been resting, and in consequence their tongues were cleft. As a whole the anecdote is probably to be regarded as the later form of the Vedic myth of the theft of Soma by the Eagle; cf. Macdonell, *Vedic Mythology*, p. 111-112, 152. 4. The reference is to Balarāma, elder brother of Kṛṣṇa. The story is told that Balarāma, when intoxicated, summoned the Yamunā (Jumna) to come to him, that he might bathe. His command being unheeded, he dug a furrow, or channel, with his plowshare, from the bank of the river, thus deflecting the waters and dragging them after him, until the Yamunā, assuming the shape of a human being, asked for his forgiveness; cf. *Viṣṇu Purāṇa*, 5. 25 (Wilson, vol. 5, p. 65-67). 5. Kṛṣṇa is entitled to be called 'Subduer of the Snake,' because of his victory over the serpent Kāliya. The latter was a denizen of the River Yamunā, whose waters he caused to boil with the fires of passion, thus blighting the trees along the river's bank, and killing the birds by the engendered heat. Kṛṣṇa, in order to rid his friends, the cowherds of Vṛndāvana, of the presence of the hated monster, plunged into the stream and challenged Kāliya. After a struggle, the god gained the upper hand, and was about to slay the serpent, but was prevailed upon by the entreaties of the female serpents to spare his life. Kāliya, although escaping death, was banished to the depths of ocean; cf. *Viṣṇu Purāṇa*, 5. 7 (Wilson, vol. 4, p. 286-296); *Bhāgavata Purāṇa*, 10. 16 (Dutt, vol. 2, book 10, p. 79-87). There is also another story of a victory by Kṛṣṇa over a serpent, told in the *Bhāgavata Purāṇa*, 10. 12. 12-36 (Dutt, vol. 2, book 10, p. 54-56); there it is related that Kamṣa, king of Mathurā, having been warned that Kṛṣṇa was destined to cause his death, sent a demon to destroy the god. This demon, assuming the form of a serpent, made a sudden and unexpected assault, and swallowed Kṛṣṇa and his friends the cowherds. The deity, however, as soon as he realized his predicament, at once expanded himself and burst the serpent, thus at the same time regaining his liberty and destroying his foe. 6. Lit. *sudūram* means 'in a high degree'; I have rendered as 'decisive.' 7. The 'River of Heaven' is the Ganges, which originated in heaven and descended to earth; cf. *Candīśataka*, stanza 3, note 2, and stanza 4, note 3. It is mentioned in the *Sūryaśataka*, stanzas 45, 61, 66, 68, 70, 83, 95. 8. Lit. 'truly having a beauty imparted by copious froth, their own greenness being spread [around].' The commentary, and also Bernheimer (see Introd., p. 105) would read *nijasphīta-*, 'their own copious froth, etc.' The meaning is that as the horses toss their heads, the froth or saliva, that has gathered on their lips as a result of champing their bits, is scattered about, and lands here and there on their bodies, flecking them with white. For the green (*harit*) color of Sūrya's steeds, cf. stanza 8, note 2.

V.L. (a) JHB *-āvakṛṣṭāṇi*. (b) VJHB *svarvāhiṇyāḥ* (with lingual nasal); H *sudrāraṇi*; VJHB *janitajavapayāḥ*. (c) V *nirvyājan tāyamāne*, J *nirvyājam tāpamāne*; VHB *haritamaṇi* (with lingual nasal); K *sphita-phenasmitaśrīḥ*. (d) JH *samayatu* (with dental nasal).

48

mārgopānte sumeror nuvati kṛtanatāu nākadhāmnām nikāye
vīkṣya vrīḍānatānām pratikuhamukham kiṁnarīnām mu-
khāni
sūte 'sūyat� apī "sajjadagati vahatām kaṁdhārārdhāir valad-
bhir
vāhānām vyasyatād vah samam asamaharer heśitām kalmaśāṇi

While the assemblage of the gods, [gathered] along the road¹ up
Sumeru, is making obeisance and uttering [hymns of] praise,
The horses [of Sūrya], catching sight of the faces of the
Kiṁnarā² women, who are modestly bowed at the entrance
of every cavern,

Proceed at a slightly slackened pace,³ with necks half-turned⁴ [to
look at the Kiṁnaras], although [such action] angers their
driver.⁵

May the simultaneous neighing of these horses of (Sūrya), whose
steeds are uneven⁶ [in number], take away your sin!

Notes. 1. Lit. 'on the border of the road.' 2. The Kiṁnaras were mythical semi-divine beings, described in Hemacandra's *Abhidhānacintāmanī*, 194 (ed. by Śivadatta and Parab, in *Abhidhāna-Sangraha*, part 6, Bombay, 1896), as *turaṅgavadana*, 'horse-faced.' So also in *Amarakośa*, 1. 1. 71. They are frequently mentioned in the *Mahābhārata*, often in connection with Yakṣas, Rāksasas, or other semi-divine beings; cf. Sörensen's *Index*, s.v. See also *Manu*, 1. 39, where they are classed with fish, cattle, men, etc., as products of Brahmā's creative power. For other passages where it is said that Sūrya is praised by the Kiṁnaras, see stanza 36, note 2. 3. Lit. 'proceeding with a slightly torpid gait.' The term *īsajjadagati* is best regarded as an adverb; or else, read *īsajjadagatīvahatām* as a compound. 4. Lit. 'with turning half-necks,' the instrumental being one of qualification, without governing preposition; cf. Whitney, *Skt. Grammar*, 279, and Speijer, *Skt. Syntax*, 67. 5. The meaning of the stanza seems to be as follows: The car of Sūrya is being driven up the slope of Meru through the midst of the gods, who offer praise and oblations as it passes; but when the horses attached to the car catch sight of the horse-faced Kiṁnara women, they mistake them for other horses, and

so slacken their pace, and turn to look, and neigh. This action on their part arouses the anger of Aruṇa, their driver, who desires to drive past the assembled gods in dashing style. 6. Or, 'matchless.'

V.L. (b) VJHB *bṛīdāvatīnām pratikuvara-*. (c) VH *kandharārddhāir*, K *kandharāgrāih*; VHB *vahadbhir*. (d) VHB *asamaharad̄ īreṣitām*, J *asamaharer̄ hreṣitām*.

49

dhunvanto nīradālīr nijaruciḥaritāḥ pārvayoh paksatulyāś
tālūttānāīh khalināīh khacitamukharucaś cyotatā lohitena
uddīyeva vrajanto viyati gatīvaśād arkavāhāḥ kriyāsuh
kṣemam hemādrihṛdyadrumaśikharaśiraḥśreniśākhāsukā vah
(ity aśvavarṇanam)

The horses of Arka (Sūrya), [resting] on the row of the summits
of (Meru), the Golden Mountain,¹ are like² parrots [perched]
on the branches in the top of a favorite tree,³

[For] they agitate the line of clouds that [project] like wings on
either side,⁴ and that have a greenish tinge [reflected] from
their own [i. e., the horses' own] color,⁵

And their beautiful mouths⁶ are flecked⁷ with the blood that
trickles out because of the bits stretched across their palates,⁸
And, in conformity with their [usual] behavior, they, as it were,
fly⁹ up and move about in the sky.

May these horses of Arka (Sūrya) bring you happiness!

(Here ends the description of the horses.)¹⁰

Notes. 1. For a description of Meru, see stanza 1, note 4. 2. The commentary supplies *iva*, 'like.' 3. Lit. 'parrots on the branches—which branches are the row of summits—in the top of a favorite tree—which tree is the Golden Mountain'; the compound is of unusual form, with the words curiously intermingled. 4. That is, as the horses fly through the clouds, the latter appear to be the wings of the horses. The commentary notes that parrots also flap their wings. 5. On *harit*, 'green,' as applied to the horses of Sūrya, see stanza 8, note 2; stanza 46, note 8; and *Candīśataka*, stanza 8, note 2. The commentary notes that parrots also are green (*harit*). 6. Lit. 'the beauty of their mouths.' 7. Lit. *khacita* means 'inlaid.' 8. For this same picture—the mouths of the horses stained with blood from the wounds caused by the bits—see stanza 8. The commentary notes that parrots also have red on their beaks. 9. Parrots also of course fly. 10. For the divisions of the

subject-matter of the *Sūryaśataka*, see Introd., p. 84. The following twelve stanzas—viz. 50 to 61—are devoted to the praise of Aruṇa, the charioteer.

V.L. (b) VJHB *tānūttānāḥ*; VHB *-mukharucacyotatā*, J *-mukha-*
rucaḥś cyotatā. (d) B *hemādrihṛdyadradruma-*.

50

prātaḥśāilāgrarānge rajanijavanikāpāyasaṁlakṣyalakṣmir
vikṣipyā 'pūrvapuṣpāñjalim uḍunikaram sūtradhārāyamāṇah
yāmeṣv añkeṣv ivā 'hnāḥ kṛtaruciṣu caturṣv eva jātapratiṣṭhām
avyāt prastāvayan vo jagadañanamahānāṭikām sūryasūtah

The¹ charioteer of Sūrya [appears] on the top of (Meru), the Dawn Mountain, [as on] a stage, with his splendor revealed by the removal of the curtain of night,

And, coming forward² as the director,³ scatters multitudes of the stars as handfuls of wonderful flowers,⁴

And utters the prologue of the great drama [whose action comprises] the wandering [of Sūrya] over the universe—

[A drama] that verily produces fixed arrangement in the four divisions of the day,⁵ whose splendor is [successively] unfolded as if in [four⁶ successive] acts.

May (Aruṇa), the charioteer of Sūrya, protect you!

Notes. 1. Stanzas 50–61 are especially devoted to the praise and description of Aruṇa, the charioteer of Sūrya's car; cf. stanza 8, note 1. In this stanza appears another of the rather elaborate similes that occur here and there in the *Sūryaśataka* (cf. stanza 14, note 1). The 'Wandering of Sūrya over the Universe' forms the subject of a drama. The stage is the top of Mt. Meru. Night is the curtain. Aruṇa, the Dawn, is the director, who appears on the stage, scattering the stars instead of the customary flowers, and utters the prologue. It is of course quite *apropos* that Dawn, the forerunner of Sūrya, should give the prologue where Sūrya is to be the chief actor. The four periods of the day are the four acts. The technical words *nāṭikā*, 'drama'; *raṅga*, 'stage'; *jawanikū*, 'curtain'; *sūtradhāra*, 'director'; *añka*, 'act'; and *prastāvayan*, 'uttering the prologue,' are readily recognized by students of the Sanskrit dramatic literature. 2. With *sūtradhārāyamāṇah*, 'coming forward as the director,' compare the similar formations, *vetrāyamāṇīḥ*, 'appearing as the doorkeepers,' in stanza 11 (note 6), and *padmarāgāyamāṇah*, 'appearing as the ruhy,' in stanza 56 (note 5). 3. I have rendered *sūtradhāra* by 'director.' It is more commonly translated as 'stage-manager,' but the real term for the latter seems to have been *sthāpaka*; cf. Konow and Lanman, *Rājaçekhara's Karpūrā-*

mañjarī, p. 217, and p. 223, note 8. 4. It was customary for the 'director' (*sūtradhāra*), or the leading performer, to scatter handfuls of flowers when beginning the prologue; cf. H. H. Wilson, *Theatre of the Hindus*, vol. I, introd., p. 67, 3d ed., London, 1871. 5. That is, divides the day into four fixed periods. The word *yūma* denotes a period of three hours, like the *vigilia* of the Romans. 6. The *nātikā* regularly had four acts; cf. Wilson, *Theatre of the Hindus*, vol. I, introd., p. 31; Sylvain Lévi, *Le Théâtre Indien*, p. 146, 155, Paris, 1890; *Luśarūpa*, ed. Haas, 3. 48, p. 96, where full references to Hinātā dramaturgic treatises are given.

V.L. (a) HB -śālāgravaṅge. (b) V uḍanikaram. (c) VK *eva yātakā pratiṣṭhām*, JHB *eva yātakā pratiṣṭhām*.

51

ākrāntyā vāhyamānam paśum iva harinā vāhako 'gryo harinām
bhrāmyantam pakṣapātāj jagati samaruciḥ sarvakarmāikasāksī
śatrum netraśrutinām avajayati vayojoṣṭhabhāve same 'pi
sthāmnām dhāmnām nidhir yaḥ sa bhavadaghanude nūtanah
stād anūruḥ

(Aruṇa), the Foremost Driver of Horses, is superior¹ to (Garuḍa), who is forcibly ridden by Hari² (Viṣṇu), like a brute beast,

And (Aruṇa), the Sole Witness³ of Every Deed, whose splendor is equally [diffused] over all the world [without <partiality>],⁴ is superior to (Garuḍa), who wanders over the world <by the flapping of his wings>,

And (Aruṇa) is superior to (Garuḍa), Foe of Serpents,⁵ even though <the nature⁶ of (Garuḍa), Chief of Birds>, is the same as that of (Aruṇa), <who is his elder [in point] of age>.

May that [ever] new Thighless⁷ (Aruṇa), the repository of eternal⁸ splendors, bring about the removal of your sin!

Notes. 1. As the commentary notes, the superiority here mentioned lies in a word-pun—the idea being that Aruṇa, who drives the *hari* (horses) of Sūrya, is better off than Garuḍa, who is driven by *Hari* (Viṣṇu). For somewhat analogous puns on the word *hari*, cf. stanzas 53, 64, 71, 72, and *Caṇḍīśataka*, stanzas 15 and 19. 2. For Garuḍa as the vehicle of Viṣṇu see *Mahābhārata*, 1. 33. 16–17; cf. stanza 47, note 3, where a summary of Garuḍa's adventures is given; cf. also Wilkins, *Hindu Mythology*, p. 451–453. 3. Cf. stanzas 21 and 32, where Sūrya is called the 'Eye of

the Three Worlds,' and also an anonymous commentator on the *Bhaktāmrastotra* (cf. Introd., p. 24), who calls Sūrya the 'Witness of the World's Deeds.'

4. As the commentary again points out, there is here another word-pun—though only implied—to account for Aruṇa's superiority over his brother, the idea being that Aruṇa diffuses light without *pakṣapāta* (partiality), but Garuḍa must use *pakṣapāta* (wing-flapping) in moving about.

5. Garuḍa was the inveterate foe of all serpents; cf. stanza 47, note 3. Lit. *netraśrutinām* means 'of those whose ears are eyes,' but the gloss is *sarpaṇām*, 'of serpents.'

6. The nature of Aruṇa and Garuḍa was the same, since they were both born of the same parents. In fact, they would have been twins, but for the impatience of their mother Vinatā, who brought forth Aruṇa in an imperfect state—thighless—some 500 years before the birth of Garuḍa; cf. the story related above in stanza 8, note 1.

7. Aruṇa was thighless (*anūru*); cf. the citation in note 6. 8. The word *sthāmnām*, according to the lexicons, is a noun and means 'of strengths' or 'of places'; the gloss, however, is *sthirāṇām*, an adjective meaning 'of fixed,' 'of eternal.'

V.L. (a) VJHB *hariṇām vāhako*. (c) VB *śatram netra-*. (d) VJHB *sthāmnā dhāmnām*; JHB *nūtanastād*.

52

dattārgħāir dūranamrāir viyati vinayato vikṣitah siddhasār-thāih

sānāthyam sārathir vaḥ sa daśāśataruceḥ sātirekam karotu
āpiya prātar eva pratatahimapayaḥsyandinir indubhāso
yah kāṣṭhādipano 'gre jaḍita iva bhr̥śam sevate pr̥ṣṭhato 'rkam

(Aruṇa), the charioteer of the Thousand-rayed (Sūrya), is gazed on in the sky by troops of Siddhas,¹ who respectfully² present oblations and make deep obeisance,

And indeed, after having, at dawn, swallowed³ up the splendors of Indu (the Moon), which oozes with the water of the snow that overspreads it,

[He becomes], <as it were, chilled⁴ through [with cold]>, [and] worships Arka (the Sun) with his back⁵ [to it], «while lighting up the directions [of the sky] in front [of him],»

<Like [a man] thoroughly numbed [with cold]>, who worships Arka⁶ (the Sun) with his back [to it], and «kindles the fuel in front [of him].»

May this (Aruṇa), the charioteer of the Thousand-rayed⁷ (Sūrya), afford you abundant assistance!

Notes. 1. On the Siddhas, see stanza 6, note 8. 2. The term *vina-yatas* appears to be an adverb formed, with the ablative -tas ending, from *vinaya*, 'propriety of conduct,' 'decency'; the gloss is *praśrayāt*, 'with respectful demeanor'; I have rendered as 'respectfully.' 3. Lit. *āpiya* means 'having drunk.' Śāraṇadeva in his *Durghaṭavṛtti* (cf. *Sūryaśataka*, stanza 2, note 3) has noted as a grammatical peculiarity (see *Pāṇini*, 6.4.69) the gerund *āpiya*, with ī instead of ā (see Sāstri's edition of the *Durghaṭavṛtti*, p. 104, line 9). 4. The fanciful idea that Aruṇa, the Dawn, becomes chilled from drinking the melted snows of the Moon, is an instance of the rhetorical figure *utprckṣā*; cf. stanza 1, note 6. 5. Lit. *pr̥ṣīhatus* means 'behind the back,' 'secretly'; I have rendered 'with his back [to it],' the idea seeming to be that Aruṇa has his back to Sūrya, his passenger, and while facing ahead to direct his horses, sheds light on the regions in front of the car. 6. The commentary quotes the following śloka from an unnamed source: *pr̥ṣīhato 'rkaṇi niṣcvetā jaṭha-reṇa hutāsanam*, 'one should worship Arka (Sūrya) with his back [to it], but (Fire), whose food is oblations, facing it (literally, with the belly).' This quotation is probably to be referred to *Hitopadeśa*, 2.2.3 (see 3d revised edition by Godabole and Parab, Bombay, 1890), where the words are almost identical: *pr̥ṣīhataḥ sevayet arkaṇi jaṭhareṇa hutāsanam*. 7. For the thousand rays of Sūrya, cf. stanza 13, note 11.

V.L. (a) V *dattāghāir*, JH *dattārgher*, B *dattārghedrūranamrāir*, H *drūranamrāir*; VJB *siddhasaṅghāih*, H *siddhasaṅghāih*, K *siddhasādhyāih*. (b) J *sāmarthyam sārathe*; VB *vah sudaśātaruceh*; H *karottu*. (c) V *pratatahimamayah-*; VII B *-syandanir indubhāso*. (d) B *jaḍina iwa bhṛśam*.

53

muñcan raśmīn dinādāu dinagamasamaye saṁharamś ca
svatantras
totraprakhyātavīryo 'virataharipadākrāntibaddhābhīyogaḥ
kālotkarṣāl laghutvām prasabham adhipatāu yojayan yo dvi-
jānām
sevāprītena pūṣṇā "tmasama iva kṛtas trāyatām so 'ruṇo vah

Aruṇa has been made by Pūṣan (Sūrya), who was pleased with his (Aruṇa's) devotion, the equal,¹ as it were, of (Pūṣan) himself:

For Pūṣan <pours out his rays at the beginning of the day, and at the end of the day withdraws them, in accordance with his own will>,²

And Aruṇa <loosens the reins at the beginning of the day, and at the end of the day gathers them in, in accordance with his own will>;

Pūṣan's <might is celebrated in hymns³ of praise>, and <his efforts are continually bent on mounting the sky>,⁴
 And Aruṇa <is renowned for prowess with the goad>,⁵ and <his care is constantly exercised in [watching] the stepping of his horses' feet>⁶;
 Pūṣan <bestows signal insignificance on (the Moon), the Lord of the Twice-born⁶ (Brāhmans), through the protraction of time>,⁷
 • And Aruṇa <bestows signal insignificance on (Garuḍa), Lord of the Twice-born⁸ (Birds), because of pre-eminence in age>.⁹
 May that Aruṇa protect you!

Notes. 1. The 'equality,' like the 'similarity' in stanzas 25 and 47, rests only on word-puns. 2. Grammatically, *svatantras*, 'independent' or 'relying on one's own will,' is nominative, modifying '*ruṇo*'. 3. The words *svatantrastotra-*, when referring to Aruṇa, must be resolved as *svatantras totra-*, but when applied to Pūṣan, *svatantra stotra-* must be read. For the omission of *visarga*, when, as in the latter case, an initial sibilant is followed by a surd mute, cf. Whitney, *Skt. Grammar*, 173, a. If it is permissible to read *svatantrastotra . . . viryo* as one compound, we might render '(Pūṣan), whose power is celebrated in hymns and *tantras* of his own.' Pūṣan is celebrated in 8 hymns of the *Rig Veda*; cf. for example 6.53 and 10.26. For the etymology of Pūṣan, from the root *pūṣ*, see Macdonell, *Vedic Mythology*, p. 37. 4. Literally, *haripada* means 'a step of Hari (Viṣṇu)', but the gloss is *ākāśa*, 'sky.' Viṣṇu once covered the sky with one of his famous 'three steps'; cf. the anecdote related in stanza 7, note 4; for other puns on *hari*, meaning 'Viṣṇu' and 'horse,' cf. stanza 51, note 1. 5. The commentary offers, as an alternate rendering, *turagapadādir ākrānto baddha udyamo*, 'whose concentrated (*baddha*) exertion is outdone by the feet (or footsteps) of the horses.' 6. A Brāhmaṇ is said to be 'twice-born,' because he is supposed to undergo spiritual regeneration at the time of his investiture with the sacred thread —the *upanayana* ceremony; cf. *Manu*, 2.36, and Monier-Williams, *Indian Wisdom*, p. 201, 3d ed., London, 1876. The commentary states that *adhipatāv dvijānām*, in its second rendering, means 'the Moon, (Candra), the Lord of Brāhmans (*dvijānām brāhmaṇānām adhipatāv candre*'); cf. *Viṣṇu Purāṇa*, 1.22 (Wilson, vol. 2, p. 85), and 4.6 (Wilson, vol. 4, p. 2). 7. The commentary explains: 'The time of the rising of the rays of (Sūrya), Maker of Day, is protracted (*prakṛṣṭa*'); this means, perhaps, that the moon gets dimmer and dimmer as time (i.e. daylight) advances. 8. Birds are 'twice-born,' being born once in the egg and a second time from the egg. 9. Lit. 'because of pre-eminence in time,' but the commentary explains: 'Because of his birth at a previous time (*pūrvakālotpannatvāt*).' Aruṇa was born 500 years before Garuḍa; cf. stanza 8, note 1.

V.L. (a) B *muñcannaśmīn*; V *sāñharaś ca*; VJ *svatantrah stotra-*, HB *svatandrastotra-*. (b) K *vitatahariṣṭad-*. (d) VJHBK *pūṣṇā svasama iva.*

54

śātāḥ śyāmālatāyāḥ paraśur iva tamo'raṇyavahner ivā 'rcih
prācyevā 'gre grahitum̄ grahakumudavanam̄ prāg udasto
'grahastāḥ
āikyam̄ bhindan dyubhūmyor avadhir iva vidhāteva viśvapra-
bodham̄
vāhānām̄ vo vinetā vyapanayatu vipan nāma dhāmādhipasya

The driver of the horses of (Sūrya), Lord of Splendor, is like a sharp ax, [ready to cut] the vine of night, or like the gleam of a fire in the forest of darkness,¹

Or like the fingers of a hand,² raised at dawn to grasp, [as if they were] a bunch of lotuses, the planets [that lie] in front of the eastern quarter,³

Or like a boundary line, breaking the unity of earth and sky,⁴ or like *<Brahmā*,⁵ *<causing* the awakening of the universe.⁶

May this driver of the horses of (Sūrya), Lord of Splendor, verily remove your misfortunes!⁷

Notes. 1. Bernheimer (see Introd., p. 105) renders: 'che abbrucia l'oscurità come il fuoco la foresta.' 2. The commentary glosses '*grahastāḥ*, 'fore-hand,' by *hastāgraḥ*, 'tip of a hand'; I have rendered as 'fingers of a hand.' 3. The commentary has *prācyā pārvayā diśā 'gre purastat*, which seems to mean 'in front of the eastern quarter.' 4. Owing to the darkness of night, the place on the horizon where earth ends and sky begins cannot be distinguished; earth and sky are therefore seemingly unified; but when the light of Dawn (Aruṇa) approaches, the horizon becomes visible, and the apparent unity of earth and sky is broken. The horizon-line, being on the boundary, ordinarily breaks this unity, but since it is also broken by Dawn (Aruṇa), this Aruṇa, the driver of Sūrya's steeds, may be compared, as he is here, to the horizon-line. 5. *Brahmā*, at every creation, quickens the void slumbering mass of matter into life; cf. *Viṣṇu Purāṇa*, 1. 5 (Wilson, vol. 1, p. 68–88); *Manu*, 1. 1–13. Dawn, since she rouses the sleeping world to life, is comparable to *Brahmā*, who puts life into dormant matter. 6. The imagining of Dawn (Aruṇa) under the guise of an ax, fire-light, a hand, a boundary-line, or *Brahmā*, exemplifies the rhetorical figure *utprekṣṭa*, or 'Poetic Fancy'; cf. stanza 1, note 6. 7. Note that *vipad*, which is regularly feminine, is here apparently neuter.

V.L. (a) J *śāta śyāmālatāyāḥ*. (b) HB *prācy agre prāg grahitum̄*.

55

pāurastyas toyadartoh pavana iva patatpāvakasyeva dhūmo
 viśvasyevā "disargah prānava iva param pāvano vedarāshē^h
 samdhyānṛtyotsavecchor iva madanaripor nandināndinānādaḥ
 sāurasyā 'gre sukham vo vitaratu vinatānandanaḥ syandanasya

(Aruṇa), who rejoices Vinatā,¹ [standing] in the forepart of
 Sūrya's chariot,

Is like the east wind² of the rainy season, like the smoke³ of the
 fire that has descended⁴ [from heaven],

Like the original creation⁵ of the universe, like *Om*,⁶ the supreme
 purifier of the compilation of the Vedas,

And like the sound of the drum⁷ of Nandi,⁸ preceding (Śiva), Foe
 of Madana,⁹ [when he is] desirous of the twilight dance.¹⁰

May [Aruṇa] bestow happiness upon you!

Notes. 1. Vinatā was the mother of Aruṇa; cf. stanza 8, note 1. 2. Aruṇa and the east wind are said to be alike for the following reason. Aruṇa (Dawn) is the herald of the sun, and his coming is the signal for mankind to begin their daily round of the ordinary duties of life, whereas the east wind is the herald of the rainy season, and its coming is the signal for mankind to begin plowing and other agricultural tasks. This seems to be the meaning of the commentary, from which I quote as follows: 'Just as verily the east wind, perceived in the beginning of the rainy season, and indicating the rains, causes mortals to busy themselves with their plowing and the other duties incident to that time, even so this (Aruṇa) also, when perceived in the forepart of [Sūrya's] car, indicating [i. e. heralding] Sūrya's car, causes mortals to busy themselves with the duties, in city or village, that occur at that time.' 3. Aruṇa and the smoke are alike, because both precede the kindling of the sacrificial fire. When the sacrificial fire is kindled by attrition with the twirling-stick (*arayī*), smoke comes before the flame or spark appears; and Aruṇa (Dawn) must come before the sacrificial fire may rightfully be kindled. This is the explanation of the commentary, which says: 'Just as, when the twirling-stick (*arayī*) is twirled, the smoke, perceived first, indicates the descent of Vāiśvānara (Agni, or Fire), even so this (Aruṇa), causing the sacrificer to busy himself with the sacrifices of the new moon and the full moon, is like smoke, with the idea (*iti*) that there is non-performance of these [sacrifices] while Sūrya is [yet] unrisen.' 4. The god Agni (Fire) descends from heaven to the sacrifice. 5. The commentary, in explaining why Aruṇa is like the original creation, says: 'Like the original creation of the three worlds, composed of the five elements, and characterized by the following [development]: From the primal element

(*pradhāna*) [came] intelligence (*mahat*) ; from intelligence [came] individualization (*ahamkāra*) [cf. *Viṣṇu Purāṇa*, I. 2 (Wilson, vol. I, p. 29-33)]. By the employment of the word *ādi* ('original'), he distinguishes the creations of [i.e. that follow] the secondary destructions of the world [at the end of every *kalpa*]. Just as the original creation, approaching the causation of the manifestation of the universe, arrives at the condition of causing mortals to be intent on the objects of their respective pursuits whose end is final beatitude, even so this (Aruṇa) also, placed in the forepart [of Sūrya's car], approaching the state of being the cause in regard to the knowledge of the manifestation of Sūrya's car, marks [i.e. is the distinguishing characteristic of] the state of the 'half-risen' time [i.e. twilight, when neither stars nor sun are visible]. Verily at this time the sacrifice of these begins, not [at the time] when he is [yet] unrisen.' 6. Aruṇa is like *Om*. The former stands in the forepart of Sūrya's chariot, and the latter stands at the beginning of the Vedas. Aruṇa really purifies a man who engages in ceremonial bathings, sacrifices, the presenting of oblations, and the like, because these forms of worship are not efficacious till Aruṇa (Dawn) has appeared; and *Om* purifies a man who engages in the utterance of *mantras* and prayers extracted from the Vedas, because such *mantras* and prayers are not efficacious unless prefaced by the pronouncement of the syllable *Om*. On this the commentary says: 'For it (*Om*) is indeed uttered at the beginning of the Vedas, and it purifies a human being by means of the pronouncing of muttered prayers and precepts. Even so Anūru (Aruṇa) also stands in the front part of the car of Sūrya, and purifies a human being by means of the performance of ceremonial bathing, gifts, muttered prayers, oblations, etc. Thus [Aruṇa is said to be the purifier], because of the non-occurrence of ceremonial bathings, etc., while he is [yet] unrisen; therefore he is like *Om*.' 7. The ordinary lexicons do not give the meaning 'drum' for *nāndi*, but the gloss is *murajaviṣeṣa*, 'a kind of drum.' 8. Nandi, as is well known, was one of Śiva's attendants. 9. Madana is a name of Kāma, the god of love. The story is told that on one occasion this Hindu Cupid dared to shoot the arrows of love at the great god Śiva. The latter wandered everywhere, seeking rest for his love-harried soul, and constantly calling for his dead wife Satī. Upon meeting Kāma some time afterwards, he recognized in him the cause of his unhappiness, and burnt him to ashes with his third eye. Such is the story told at length in the *Vāmana Purāṇa* (cf. Kennedy, *Hindu Mythology*, p. 297-300), and briefly alluded to in *Rāmāyaṇa*, I. 23. 10-14. A different account is given in other Purāṇas, which state that the gods, oppressed by the demon Tāraka, could not be freed unless a son of Śiva should come into existence and slay the demon. Śiva, however, since the demise of his wife Satī, was utterly insensible to the tender passion. So the gods urged Kāma to shoot an arrow at Śiva when deep in meditation, and thus inflame him with love for Pārvatī, who was standing nearby and was pining with love for the great god. Kāma, persuaded, shot the bolt, but paid dearly for his temerity, for Śiva, angered at the disturbance of his meditations,

turned on the disturber the full blaze of his third eye and reduced him to ashes; cf. Kennedy, *Hindu Mythology*, p. 300, footnote. This latter version of the legend is a favorite one with the Śāiva Purāṇas (cf. Wilson's translation of *Viṣṇu Purāṇa*, vol. 5, p. 76, note 1), and is prettily told by Bāṇa, in the third act of his *Pārvatīpariṇaya* (ed. by M. R. Telang, Bombay, 1892; cf. the German translation, under the title *Pārvati's Hochzeit*, by K. Glaser, Triest, 1886), and by Kālidāsa, in the third canto of his *Kumārasambhava*. See also the illustration in Wilkins, *Hindu Mythology*, p. 258. It may be noted, in passing, that apparently no mention of the Kāma legend is found in the Vedas, there being no reference to it, at any rate, in Macdonell's *Vedic Mythology*; and, judging by the references in Sörensen's *Index*, it receives but the barest mention in the *Mahābhārata* (12. 190. 10). Kāma, after his body had been burnt, became known as Anaṅga, 'Bodiless One'; cf. *Rāmāyaṇa*, 1. 23. 14. Reference to Kāma's unhappy fate is made in *Sūryaśatāka*, stanza 80, and *Caṇḍiśatāka*, stanza 49.

10. Aruṇa and the sound of Nandi's drum are alike, for Aruṇa (Dawn) heralds the approach of the sun in the morning-twilight, and Nandi's drum heralds the approach of Śiva for the evening-twilight dance. In *Caṇḍiśatāka*, stanza 16, Śiva's fondness for the twilight dance is again mentioned.

V.L. (a) VHBK *patan pāvakasyeva*. (b) V *prāvanam vcdarāśeh*, JHB *pāvanam vcdarāśch*. (c) B *sandhyānrtyoātsav-*

56

paryāptam tap tacāmīkarakaṭakataṭe śliṣṭāśītetarāṁśāv
 āśidatsyandanāśvānukṛtimarakate padmarāgāyamāṇah
 yaḥ sotkarṣāṁ vibhūṣāṁ kuruta iva kulakṣmābhṛdiśasya meror
 enāṁsy ahnāya dūram gamayatu sa guruḥ kādraveyadvīṣo vah

(Aruṇa), the Elder Brother¹ of (Garuḍa), Foe of the Kādraveyas,² constitutes, as it were, the most splendid ornament of Meru, Lord of the Principal Mountains³;

For on the slope of its ridge of molten gold,⁴ to which the Hot-rayed (Sūrya) closely clings,

He appears as the ruby,⁵ while the emerald is the reflection⁶ of the approaching chariot-horses.⁷

May that (Aruṇa), Elder Brother of (Garuḍa), Foe of the Kādraveyas, speedily remove your sins afar!

Notes. 1. For the relationship of Aruṇa and Garuḍa, cf. stanza 8, note

1. 2. For Garuḍa, and his enmity to the Kādraveyas, see stanza 47, note

3. 3. Lit. *kulakṣmābhṛt* means 'Family Mountain.' The principal ranges

supposed to exist in each *varṣa*, or continental division, are meant. The seven ranges of Bhāratavarṣa (India) are enumerated in the *Viṣṇu Purāṇa*, 2.3 (Wilson, vol. 2, p. 127, note 2). 4. On Meru's composition of gold and precious stones, cf. stanza 1, note 4. 5. With the compound *padmarāgāyamānāḥ*, 'appearing as the ruby,' compare the similar formations, *vetrīyamānāḥ*, 'appearing as the doorkeepers,' in stanza 11, and *sūradhārāyamānāḥ*, 'appearing as the director,' in stanza 50. 6. The horses of Sūrya were supposed to be greenish in color (cf. stanza 8, note 2); hence it is quite appropriate that they be compared to emeralds. 7. The commentary notes: 'Just as a golden sort of ornament, inlaid with emeralds and rubies, often constitutes the adornment of any overlord of earth-bearing kings, even so of this (Meru) also.' That is to say, Meru is the king, the gleaming sunlight is the golden ornament, the dawn (Aruṇa) is the ruby, and the green (*harit*) horses are the emeralds. For other similes contained in the *Sūryaśataka*, cf. stanza 14, note 1.

V.L. (a) V -*kaṭakataṭo*; HB *taptaṭhāmīkarakaṭakataṭiśīṭetaraneśā rāśidat* (B -*āneśā rāśidat*), VJ -*śīṭetarāṁśor*. (b) K -*āśvānukṛtamarakate*. (d) JH *enāṁsy ahvāya*; JH *samayatu*, VB *śamayatu*.

57

nītvā 'śvān sapta kakṣā iva niyamavaśam vetrakalpapratos
tūrṇam dhvāntasya rāśāv itarajana ivotsārite dūrabhāji
pūrvam praśtho rathasya kṣitibhṛdadhipatīn darśayamāṁs trāya-
tāṁ vas

trāīokyāsthānādānodyatadivasapateḥ prākpratiḥārapālaḥ

[Aruṇa],¹ exercising a restraining control over his seven steeds,²
as [a doorkeeper would] over seven³ apartments, and pos-
sessing a goad like a [porter's] staff,

Quickly drives away to the far distance the [dark] mass of night,
as though [it were] a common person⁴;

[And], as the conductor from of old of [Sūrya's] car, he ushers
into view the lordly mountains,

And is the principal doorkeeper⁵ of (Sūrya), Lord of Day,
[when that deity is] intent on granting audience to the three
worlds.⁶

May [Aruṇa] protect you!

Notes. 1. Note throughout the stanza the comparison between Aruṇa and a doorkeeper. 2. Lit. 'having led the seven steeds to the control of a restraint'; on the seven steeds, cf. stanza 8, note 2. 3. According

to the commentary, the word *sapta*, ‘seven,’ must be taken as modifying both *aśvān*, ‘steeds,’ and *kakṣāḥ*, ‘apartments.’ This is in accordance with the rhetorical figure known as ‘the maxim of the crow’s eyeball (*kākākṣigolakanyāya*)’, a figure that, to quote Apte (*Skt.-Engl. Dict.* s.v. *nyāya*), ‘takes its origin from the supposition that the crow has but one eye, and that it can move it, as occasion requires, from the socket on one side into that of the other; and the maxim is applied to a word or phrase which, though used only once in a sentence, may, if occasion requires, serve two purposes.’ 4. Lit. ‘the mass of darkness, like an “outsider,” being driven away, possessing distance.’ The commentary notes: ‘Just as an “outsider” is driven away, [and], being held by the throat, is thrown out.’ 5. I have rendered *prākpratīhārapālah* as ‘principal doorkeeper,’ following the commentary, whose gloss is *mahāpratīhāraḥ*. 6. Or, a possible alternate rendering may be: ‘intent on [distributing] gifts in his audience-hall, the three worlds.’

V.L. (a) K *sapta kakṣyāḥ*. (d) J *tāilokyāsthāna-*.

58

vajriñ jātam vikāsī "kṣaṇakamalavanaṁ bhāsi nā "bhāsi vahne
tātam natvā 'svapārśvān naya yama mahiṣam rākṣasā vīkṣitāḥ
stha
saptīn siñca pracetaḥ pavana bhaja javam vittapā "veditas
tvam
vande śarveti jalpan pratidiśam adhipān pātu pūṣṇo 'graṇī'
vah

(Aruṇa), who precedes Pūṣan (Sūrya), addresses the regent-guardians [of the quarters], region by region, saying:

‘O Vajrin¹ (Indra), the lotus-cluster of thine eyes has opened;
 O Vahni (Agni), thou dost not shine in complete² splendor³;
O Yama, after making obeisance to thy father⁴ (Sūrya), lead
 thy buffalo⁵ away from the horses; O Rākṣasas, ye are
glanced at⁶;
O Pracetas (Varuṇa), sprinkle the horses⁷; O Pavana (Wind),
shed [on us] the vehemence⁸ [of thy breath]; O Vittapa
(Kubera), thou art announced⁹; O Śarva (Śiva), I greet¹⁰
[thee].’

May (Aruṇa), who precedes Pūṣan (Sūrya), protect you!

Notes. 1. On the eight guardians of the points of the compass, here addressed by Aruṇa, cf. stanza 18, note 10. 2. According to the com-

mentary, the *ā-* of *abhāsi* is equivalent to *samantāt*, ‘completely.’ Monier-Williams, *Skt.-Engl. Dict.* s.v. *ā* (4), recalls ‘another instance of the same usage in a commentary on *Raghuvanśa*, 3. 8. 3. The commentary explains: ‘O Vahni (Agni), now that thy master (Sūrya) is risen thou dost not shine exceedingly splendidly (*abhāsi* adverbially) [by contrast with him].’ 4. According to the *Rig Veda* (10. 14. 5; 10. 17. 1-2), Yama was the son of Vivasvat (Sūrya) and Saranyū, the daughter of Tvaṣṭar. 5. The buffalo was Yama’s vehicle; cf. Crooke, *Popular Religion and Folk-Lore of Northern India*, vol. 2, p. 156; Monier-Williams, *Brāhmaṇism and Hinduism*, p. 104, note 3. The lexicons give *mahiśavāhana*, ‘whose vehicle is a buffalo,’ and *mahiśadvaja*, ‘whose emblem is a buffalo,’ as epithets of Yama, but I have been unable to learn how the buffalo came to be associated with Yama. The command here addressed to Yama, to lead his buffalo away from the horses, was prompted, the commentary says, by ‘the endless enmity of these towards each other.’ Cf. *Cāṇḍīśataka*, stanza 8, where the buffalo-demon Mahiśa threatens to attack the buffalo of Yama. 6. The meaning seems to be that though Sūrya regards the demon Rākṣasas as the dust under his feet, he yet deigns to notice them with a word and a glance. The commentary explains: ‘These, although the lowest caste of the gods, are made happy by the [meager] greeting, “ye are glanced at,” [which is vouchsafed them] because of their appointment to the guardianship of a quarter [of the heavens]. For a servant, when commanded by his master according to his deserts, becomes attentive to his duties with a deathless devotion.’ The Rākṣasas were the guardians of the southwest quarter; cf. stanza 18, note 10. With *vikṣitāḥ stha*, ‘ye are glanced at,’ cf. *no dr̥ṣyase*, ‘thou art not seen’ (i.e. ‘thou art disdained’), in Mayūra’s stanza entitled ‘The Dream of Kṛṣṇa,’ translated below, p. 241. 7. The commentary explains: ‘He (Varuna) is verily obliged [to fulfil] this command because of his being the generator of water. He is honored by this master (Sūrya), for a servant deems himself happy upon receiving a command from his master.’ 8. The meaning seems to be that Pavana (Wind) is requested to blow hard, and so to cool the horses by causing the water, with which they have been sprinkled by Varuṇa, to evaporate. The commentary says: ‘O Pavana (Wind), shed [on us] the vehemence [of thy breath], because of which the horses proceed gladly, after having received the sprinklings from Varuṇa, enjoying the coolness [bestowed] on thy part.’ 9. The commentary says: ‘Inasmuch as this (Kubera), being attentive to his own duty, is the sole cause of stability in the three worlds, and is also intent on the protection of his pair of treasures, named ‘Shell’ (*saṅkha*) and ‘Lotus’ (*padma*), therefore he is respectfully announced to the blessed Ravi (Sūrya).’ In the literature the two treasures of Kubera are often personified, and often grouped together; cf. e.g. *Mahābhārata*, 2. 10. 39; *Rāmāyaṇa*, 7. 15. 16; *Harivanaśa*, 1. 44. 17; *Rājataranginī*, 1. 30. In later literature Kubera is often credited with the possession of nine treasures (*nidhi*), which, in the Tantrik system, are worshiped as demi-gods; cf. Dutt’s translation of *Harivanaśa*, p. 188, footnote 3. 10. Siva is saluted

as an equal. The commentary explains: 'Ravi (Sūrya) is Śarva (Śiva) through having 8 forms. For it is said: *ādityam ca śivam vidyāc chidam ādityarūpiṇam [ubhayor antaram nā 'sti ādityasya śivasya ca]*, "One should know Āditya as Śiva, and Śiva as the incarnation of Āditya (Sūrya); [there is no difference between these two—Āditya (Sūrya) and Śiva]."' The commentary does not name the source of the *śloka*.

V.L. (a) VB *vajrin jātam* (with dental nasal); VJHB *vikāśikṣāna-* (with palatal sibilant); VJHBK *bhāsi no bhāsi*. (b) HB *yama hiṣam*. (c) J *saptān siñca*. (d) HB *vande śārvāti*.

59

pāśān āśāntapālād aruṇa varuṇato mā grahiḥ pragrahārthaṁ
trṣṇām kṛṣṇasya cakre jahīhi na hi ratho yāti me nāikacakraḥ
yoktum yugyam kim uccāihśravasam abhilaṣasya aṣṭamam
vṛtraśatros

tyaktānyāpekṣaviśvopakṛtir iti raviḥ sāsti yam so 'vatād vah

Ravi¹ (Sūrya), who requires no assistance from others in bestowing his benefits on the universe,² instructs (Aruṇa), saying:

'O Aruṇa, do not take for thy reins the nooses³ of Varuṇa, guardian of the [western] end of the sky;

Abandon⁴ thy yearning for the disk⁵ of Kṛṣṇa (Viṣṇu), for my car moves on only one wheel⁶;

Why dost thou desire to yoke up, as an eighth steed, Uccāihśravas,⁷ [the horse] of (Indra), Foe of Vṛtra?

May that (Aruṇa) protect you!

Notes. 1. The meaning of this stanza appears to be as follows: Aruṇa desires to borrow the nooses of Varuṇa for reins, Viṣṇu's disk for a second wheel, and Indra's horse Uccāihśravas, to be added to the seven that regularly draw the sun's car. Ravi (Sūrya), however, who wishes to bestow his benefits without the aid of any other divinity, forbids his driver to add in any way to the usual equipment of the car by borrowing from the other gods. 2. Lit. 'who abandons [the bestowing of] benefits on the universe in association with others.' The commentary explains: 'The meaning is that in the matter of showing favor to the universe, he does not require as his helper any person, such as some protector of the quarters.' 3. The noose (*pāśa*) was Varuṇa's attribute and weapon. It is associated with him even in the *Rig Veda* (cf. 10.85.24, *varuṇasya pāśat*), and seems to have been used by him as a means for punishing the wicked; cf. *Manu*, 9.308, *varuṇena yathā pāśair baddha eva 'bhidṛṣyate*,

'just as [the sinner] is verily seen, bound with nooses by Varuṇa' ['sinner' is supplied from the context]. In *Atharva Veda*, 4. 16. 6-7, the nooses of Varuṇa are said to be 'seven by seven,' and they are all especially invoked to bind those that speak untruths. In *Kumārasambhava*, 2. 21, and *Cāndīśataka*, stanza 23, may be found further references to Varuṇa's nooses. For Varuṇa as guardian of the west, see stanza 18, note 10.

4. The form *jahihi*, 'abandon,' with short penult, is required here by the meter; the regular form is *jahīhi*, with long penult, although *jahīhi* is allowed by the grammarians; cf. Whitney, *Skt. Grammar*, 665. The form *jahīhi* occurs again in *Cāndīśataka*, stanza 34.

5. The locative *cakre* is seemingly here used to express the object of a feeling, and depends upon *trṣṇām*, 'yearning for the disk'; cf. Whitney, *Skt. Grammar*, 304, b. For a representation of Viṣṇu holding on one finger the small wheel-shaped discus, see Moor, *Hindu Pantheon*, pl. 6, p. 22.

6. Lit. 'for my car does not go [if] not on one wheel.' For other double negatives, see stanza 23, note 9; for the 'one wheel' cf. stanza 8, note 2.

7. Uccāihśravas, 'Long Ears' or 'Loud Neigher'—so the etymology is given by Monier-Williams, *Skt.-Engl. Dict.* s.v.—was Indra's steed, and was one of the products of the churning of the ocean; cf. the references cited in stanza 42, notes 3 and 14.

V.L. (c) V *yāugyam̄ kim*, J *yogyaṁ̄ kim*, B *yugmaṁ̄ kim*; K *tvāṣṭraśat-*
troḥ. (d) B *śāstri yaṁ̄ so 'tād vah̄*.

60

no mūrchāchinnavāñchaḥ śramavivaśavapur nāiva nā 'py
 āsyāśoṣī
 pānthaḥ pathyetarāṇi kṣapayatu bhavatāṁ bhāsvato 'gresarah
 saḥ
 yaḥ samṛṣitya trilokīm aṭati paṭutarāis tāpyamāno mayūkhāir
 ārād ārāmalekhām iva haritamaṇiśyāmalām aśvapaṅktim

That (Aruṇa), who precedes the Shining (Sūrya), and wanders over the three worlds as a traveler,

Does not [ever] lose consciousness by swooning,¹ nor is his body [ever] helpless from fatigue, nor does his mouth² become parched³;

But, when heated by the very intense rays, he has recourse to his row of steeds, dark-colored as the emerald,⁴

Just as [any traveler would have recourse] to the [green] row [of trees] in a nearby grove.⁵

May that (Aruṇa) destroy whatever is not conducive to your welfare!⁶

Notes. 1. Lit. ‘whose desire is not cut off by swooning.’ 2. Lit. *āsyāśoṣī* means ‘possessing dryness of the mouth.’ 3. The commentary explains that an ordinary traveler is subject to swooning, fatigue and parched tongue, discomforts that are presumably due to the heat of the sun. 4. For the emerald-colored steeds, cf. stanza 8, note 2. 5. The commentary explains: ‘Just as any traveler, when heated by the rays [of Sūrya], has recourse to the shade of the trees of a grove that is situated nearby, and then traverses his path, even so does Aruṇa. 6. Lit. ‘may he destroy things other than wholesome to you!’

V.L. (a) HB *-chinnavāñcaḥ*; VHB *-vapur nāīvam apy āsyā śoṣī*. (b) J *pathyatarāṇi*; V *kṣamayatu*; B *bhāśvato* (with palatal sibilant). (c) VHB *paṭutarāīk sthāpyamāno*. (d) H *ārādādāmalekhām*, J *ārādārāmarekhām*, B *ārāmadāmalekhām*; K *haritatṛṇa-*.

61

sīdanto 'ntar nimajjajjaḍakhuramusalāḥ sāikate nākanadyāḥ
skandantah kandarālīḥ kanakaśikhariṇo mekhalāsu skhalantah
dūram dūrvāsthālotkā marakatadṛṣadi sthāsnavo yan na yātāḥ
pūṣṇo 'svāḥ pūrayaṁs tais tad avatu javanāir humkṛtenā
'grago vah

(ity aruṇavarnanam)

The steeds of Pūṣan (Sūrya) lie down on the sandy bank of the River of Heaven,¹ with their club-like hoofs, insensible [to feeling], immersed in [the stream],

[Or else] go leaping over the series of valleys² of (Meru), the Golden-crested Mountain, and stumble up its slopes;

But on the emerald³ ledge they stand still,⁴ being exceedingly⁵ desirous [to remain on] the place [where the] *dūrvā* grass [grows].

[However, when they stop], (Aruṇa), the Guide of Pūṣan (Sūrya), by [uttering] a ‘get up,’ causes that place which the horses have not reached to be pervaded by these [same] swift coursers.⁶

May (Aruṇa), the Guide of Pūṣan (Sūrya), protect you!

(Here ends the description of Aruṇa.)

Notes. 1. The ‘River of Heaven’ is the celestial Ganges; cf. stanza 47, note 7. 2. The accusative *kandarālīḥ* is seemingly the object of *skandantah*. The root *skand*, however, appears elsewhere to be only intransitive. 3. For Meru’s composition of gold and precious stones, cf.

stanza 1, note 4. 4. The horses mistake the green of the emerald for green grass. 5. The indeclinable *dūram*, which commonly means 'to a distance,' is here glossed by *atyartham*, 'exceedingly.' In stanza 66 (see note 2), it is glossed by *atīvatayā*, 'exceedingly.' 6. When the horses stop to feed on 'the *dūrvā* grass, Aruṇa urges them forward over the remaining part of their course. Bernheimer's translation (cf. Introd., p. 105) adopts the reading *prerayams tān* for *pū̄ryams tāḥ*, for he renders, 'e dovunque da sè non penetrano li spinge veloci coll' urlo il cocchiere del sole.' I have followed the commentary and its rendering.

V.L. (a) JHB *śidanto* (with palatal sibilant); VJHB -*muṣalāḥ* (with lingual sibilant); B *nākanadyā*. (b) J *kandarāḥ*. (c) HB *drūram drūr-vāsthālōtkā*; VHB -*drśadi* (with palatal sibilant); H *sthāmuro yan na*, B *sthāsuro yan na*. (d) K *prerayams tān*; V *hūṃkṛtenāgrago*, HB *hūṃkṛte-nāgrago*, J *hūṃkatenāgrago*, K *hūṃkṛtāir agrāṇīḥ*. K *iti sūtavarnanam* (for *ity aruṇavarnanam*).

62

pīnorahṛpreritābhraiś caramakhurapuṭāgrasthitāih prātaradrāv
ādirghāṅgāir udasto haribhir apagatāsaṅganiḥśabdacakraḥ
uttānānūrumūrdhāvanatihaṭhabhavadvipratipaprāṇāmaḥ
prāhṇe śreyo vidhattāṁ savitūr avatāraṇ vyomavīthīṁ ratho
vah

The¹ car of Savitar (Sūrya), ascending² the pathway of the sky
in the morning, is drawn upwards by his horses,
Who, on (Meru), the Dawn Mountain, dispel the clouds with
their rounded chests, and rear up on the tips of their hol-
lowed hind hoofs,
Extending their bodies to full length.³ The wheel⁴ is noiseless,
being free from contact [with the ground],
And the car tips back—the result of the force of the [backward]
bending of the head of Anūru (Aruṇa), who is supine.⁵
May this car of Savitar (Sūrya) cause you happiness!

Notes. 1. Stanzas 62-72 inclusive are devoted especially to the description and praise of Sūrya's chariot; cf. stanza 8, note 2. 2. Lit. *avatāraṇ* means 'descending,' but the gloss is *adhirohan*, 'ascending.' 3. Lit. *ādirghāṅgāir* means 'with long bodies.' 4. For the single wheel of Sūrya's car, see stanza 8, note 2. 5. Lit. 'possessing an inverted bending arising from the force of the bending of the head of the supine Anūru.' As the car mounts straight upwards, Aruṇa, although standing upright in the car, assumes a horizontal position with reference to the

earth. The weight of his body, his head being the point of greatest leverage, makes the car tip back. Bernheimer (see Introd., p. 105) would render this difficult *pāda* as follows: 'mentre è necessariamente invertito il vostro inchino ad Anūru, che vi giace supino, col capo ripiegato indietro.'

V.L. (a) VHB -*putapraśthitīḥ*. (b) VH *ādirghāṁśor udasto*, B *ādirghāṁśor udasto*, J *ādirgham āgāīr udasto*; H *upagatāsan-*. (d) B *prāhne* (with dental nasal); K *preyo vidhattām*.

63 (64 in VJHB)

dhvāntāughadhvamsadikṣāvidhipaṭu vahatā prāk sahasram
karāṇām
aryamṇā yo garimṇāḥ padam atulam upāniyatā 'dhyāsanena
sa śrāntānām nitāntām bharam iva marutām akṣamāṇām
visodhūm
skandhāt skandham vrajan vo vṛjinavijitaye bhāsvataḥ syan-
dano 'stu

The¹ car of the Shining (Sūrya) has been brought to an incomparable position of dignity² through the occupation [of it] by Aryaman (Sūrya),

Who at dawn ushers in his thousand rays that are skilled in the performance of their initiatory rite,³ [which is] the destruction of the mass of darkness;

And it passes from shoulder to shoulder⁴ of the Maruts (Winds), who become, as it were, weary and unable to bear its excessive weight.⁵

May this car of the Shining (Sūrya) make you triumphant over your sins!

Notes 1. This stanza is no. 64 in VJHB; cf. Introd., p. 83. 2. The term *garimṇah*, 'dignity,' has punningly the meaning of 'weight,' the thought being that the car 'has been brought to such a degree of weight' that the Maruts are unable to hold it up. 3. Just as boys, at the beginning of their life as adults, undergo the initiatory rite of investiture with the Brāhmanical thread, so the rays, at the beginning of each day, perform an initiatory rite, which, in their case, is the destruction of the darkness of night. 4. The commentary says: 'The shoulders of the Vāyus (Winds) are subject to the car of Ravi (Sūrya), [are], indeed, its supports. And these [shoulders] are many. The Blessed (Sūrya) goes around Meru from left to right, passing over these [shoulders] in due order. So say those versed in the sacred lore.' 5. The commentary notes:

'Just as one [burden] is unable to be borne by one [person] because of the excessive weight of the burden, [and as] it, [therefore], goes from shoulder to shoulder, being carried by many in turn, even so this [car] also.' This imagining of the Winds in the guise of human beings who become weary carrying burdens, is an instance of the rhetorical figure *utprekṣṭa*, 'Poetic Fancy'; cf. stanza I, note 6.

V.L. (a) VJHBK-*vidhiguru vahatā*; K *drāk sahasram*, H *sahaśram* (with palatal sibilant). (b) VJHB *aryamnā* (with dental nasal); VHB *garimnah* (with dental nasal). (c) V *akṣamānām* (with dental nasal); H *viṣothum*, B *viṣoṭum*. (d) VHB *vṛjina vihataye*; HB *bhāśvataḥ* (with palatal sibilant).

64 (65 in VJHB)

yoktrībhūtān yugasya grasitum iva puro dandaśūkān dadhāno
dvēdhāvyastāmbuvāhāvalivihitabṛhatpakṣavikṣepaśobhah
sāvitrah syandano 'sāu niratiśayarayaprīnitānūrur enah
kṣepīyo vo garutmān iva haratu harīcchāvidheyapracārah

- The¹ car of Savitar (Sūrya) is like Garutmat (Garuḍa). For [the car] <bears in front snakes as the pole-thongs of its yoke>, [and Garuḍa] <prefers snakes, like the pole-thongs of a yoke, to devour²; [The car] <possesses a beauty through the moving of its mighty wings, which consist of the rows of clouds that are divided into two parts>³; [And Garuḍa] <possesses a beauty by reason of the flapping of the mighty wings with which he is endowed, and which scatter the rows of clouds on either side>; [The car] <pleases⁴ Anūru (Aruna) by its matchless speed>, [and Garuḍa] <delights Anūru (Aruna) by his unsurpassed swiftness>; [The car's] <movements are subject to the will of the horses>, [and Garuḍa's] <wandering is obedient to the wish of Hari⁵ (Viṣṇu)>.
- May that car of Savitar (Sūrya) speedily destroy your sin!

Notes. 1. This stanza is no. 65 in VJHB; cf. Introd., p. 83. 2. The *Viṣṇu Purāṇa*, 2. 10 (Wilson, vol. 2, p. 289), states that 'the serpents draw [Sūrya's chariot] (*vahanti pannagāḥ*)', which is explained by its commentary as meaning 'harness the chariot (*rathāṇi saṃnahyanti*)'. A literal translation of the *pāda* would be: 'Bearing snakes in front, like the

thongs of a yoke, as if to devour.' For Garuḍa's diet of snakes, cf. stanza 47, note 3. 3. The sun's beauty, and so also the beauty of his car, is revealed as that luminary breaks through a cloud. The two parts of the cloud then appear to be like wings of the sun. 4. Aruṇa's pleasure is natural, since he is the brother of Garuḍa, and driver of the car; cf. stanza 8, note 1. 5. As was pointed out above (stanza 47, note 3), Garuḍa was the vehicle of Viṣṇu. For other puns on the meaning of *hari*, cf. stanza 51, note 1.

V.L. (c) HB -*rayaprinitā-* (with dental nasal).

65 (69 in VJHBK)

ekāhenāiva dīrghām tribhuvanapadavīm laṅghayan yo laghi-
ṣṭhah

prsthē meror gariyān dalitamaṇidṛṣṭvīṁsi pimṣañ śirāṁsi
sarvasyāivopariṣṭād atha ca punar adhastād ivā 'stādrimūrdhni
bradhnaśyā 'vyāt sa evam duradhigamaparispondanah syan-
dano vah

The¹ car of Bradhna (Sūrya) [is] very *light*, [for] it verily tra-
verses in one day the long path of the three worlds,

[Yet it is also] very *heavy*, [for] on the top of Meru it crushes
the summits which [consequently] sparkle with pulverized
precious stones²;

Moreover it is *above* the universe, and yet is also, as it were,
beneath [it] when on the summit of the Sunset Mountain.³

May this car of Bradhna (Sūrya), whose movements⁴ are thus
so inscrutable, protect you!

Notes. 1. This stanza is no. 69 in VJHBK; cf. Introd., p. 83. 2. For Meru's composition of gold and precious stones, see stanza 1, note 4. 3. The *astādri*, 'Sunset Mountain,' behind which the sun was supposed to set, is mentioned frequently in the *Mahābhārata*; cf. e.g. 1.3.52; many other references are given in Sörensen's *Index to the Names in the Mahābhārata*; cf. also stanza 42, note 11. 4. Lit. *parispandanaḥ* means 'throbbing,' 'vibration.' I have rendered as 'movements.' The movements, or nature, of Sūrya's car are inscrutable, because it is both *light* and *heavy*, both *above* and *beneath*.

V.L. (a) K *kṛtsnām tribhuvana-*, V *dīrghāḥstri bhuvana-*. (b) H -*dṛṣṭat-*
tvīṁsi, VB -*dṛṣṭattvīṁsi*. (c) VJHB *yah sarvasyo pariṣṭād atha ca*. (d)
V -*pariṣpondanah* (with lingual sibilant), HB -*pariṣyandanaḥ*.

66

dhūrdhvastāgryagrahāṇī dhvajapāṭapavanāñdolitendūni dūram
 rāhāū grāsābhilāśād anusarati punar dattacakravyathāṇī
 śrāntāśvāśvāsalielādhutavibudhadhuninirjharāmbhāṁsi bhad-
 ram

deyāsur vo davīyo divi divasapateḥ syandanaprasthitāni

The car of (Sūrya), Lord of Day, in its journeys scatters the principal planets¹ with its pole, and violently² agitates the moon by the wind of its cloth flags;

And its wheel fills with fright anew [the demon] Rāhu,³ who pursues [Sūrya] with intent to swallow [him],

While the water of the cascades in the River of the Gods⁴ is sportively agitated by the panting of the tired horses.

May the journeys, far off⁵ in the sky, of this car of (Sūrya), Lord of Day, bestow prosperity upon you!

Notes. 1. Lit. ‘the journeys of the car of the Lord of Day scatter the principal planets, etc.’ 2. I have rendered *dūram*, which commonly means ‘to a distance,’ by ‘violently.’ The gloss is *atīvatayā*, ‘excessively.’ For a similar usage of *dūram*, cf. stanza 61, note 5. 3. After the nectar had been produced by churning the ocean with Mount Mandara, the demon Rāhu attempted to swallow some of it, and so attain to immortality. While in the act of drinking, he was seen by the Sun and Moon, who called Viṣṇu’s attention to the theft about to be perpetrated. Viṣṇu at once cut off Rāhu’s head with his discus (*cakra*). Since the nectar had got no farther than Rāhu’s throat, only his head became immortal, and this head still seeks to revenge itself on the Sun and Moon by swallowing those luminaries in eclipses; cf. *Mahābhārata*, I. 19. 1–9, and *Sūryaśataka*, stanza 79, note 1. In this stanza the poet points out that Rāhu, in his pursuit of Sūrya, has a wholesome fear of the *cakra* (wheel) of Sūrya’s car, presumably because it reminds him of the *cakra* (discus) of Viṣṇu, which had cut off his head. 4. The ‘River of the Gods’ is the celestial Ganges; cf. stanza 47, note 7. 5. The commentary says that *davīyo*, ‘far off,’ may be taken adverbially as equivalent to *atīvarām*, ‘more excessively,’ and construed with *bhadram deyāsur*—‘may they grant you excessive prosperity.’

V.L. (a) VJHB *dhūrdhvastāgragrahāṇi*; K -āñdolitendūni *dūrāt*.

67

akṣe rakṣāṁ nibadhyā pratisaravalayāir yojayantyo yugāgram
 dhūḥstambhe dagdhadhūpāḥ prahitasumanaso gocare kūbar-
 asya

carcāś cakre carantyo malayajapayasā siddhavadhvās trisam-
dhyām
vandante yaṁ dyumārge sa nudatu duritāny amśumatsyandano
vah

Along the pathway of the sky, Siddha¹ women worship the car
of the Ray-possessing (Sūrya) at the three twilight periods,²
Tying their amulets to the axle, encircling the end of the yoke
with their [nuptial] thread-bracelets,³

Burning incense on the pillar-shaped axle-pin,⁴ placing flowers
along the pole,⁵

And anointing the wheel with sandal water.⁶

May this car of the Ray-possessing (Sūrya) remove your sins!

Notes. 1. On the Siddhas, see stanza 6, note 8. 2. According to the commentary, the word *trisam̄dhyām*, which I have rendered 'at the three twilight periods,' is 'used as an adverb (*kriyāviśeṣāṇam*).' The three *sam̄dhyās*, or 'twilights,' came at dawn, noon, and sunset. They are mentioned also in *Cāndīśataka*, stanzas 4 and 49. 3. I have rendered *pratisaravalayāir* as '[nuptial] thread-bracelets,' following the gloss *kāutukor-ṇākañkāñair*, 'wool bracelets [constituting] the marriage-threads.' On this kind of adornment, see Alfred Hillebrandt, *Ritual-Literatur* (in Bühler's *Grundriss*), p. 65, sec. 6, Strassburg, 1897; cf. also *Kumārasambhava*, 5.66, and *Raghuvanśa*, 8.1 (third ed. with Engl. transl. by G. R. Nandargikar, Poona, 1897). 4. Lit. *dhūstambhe* means 'on the pillar of the axle-pin,' but the commentary explains as *stambha iva dhūḥ*, 'an axle-pin like a pillar.' 5. Lit. 'placing flowers in the realm of the pole.' 6. Lit. 'making anointings on the wheel with sandal water.'

V.L. (a) HB *pratisaravalayāir*. (b) VJHB *dhūstambhe*; VJHB *prati-hatasumano gocare*. (c) K *carcām cakre*; VJHB *dadatyo malayajarajasā*; VJ *siddhasādhyas*, HB *siddhasādhyas*. (d) VJHB *dahatu duritāny*.

68 (63 in VJHB)

utkīrṇasvarṇareṇudrutakhuradalitā pārśvayoh śāsvad aśvāir
aśrāntabhrāntacakrakramanikhilamilanneminimnā bhareṇa
meror mūrdhany agham vo vighaṭayatu raver ekavīthī rathasya
svośmodaktāmburiktaaprakaṭitapulinoddhūsarā svardhunī 'va

The¹ single² track of the car of Ravi (Sūrya) on the summit of
Meru is, because of the weight³ [of the car],
Indented⁴ by the felly which is connected in its entirety with the
course of the wheel that is unweariedly revolving;

And it is like the River of Heaven⁵; for [the ground] <on both sides [of the track] is repeatedly trampled by the swift hoofs of the horses that scatter the golden dust>,

While [the ground] <on both banks [of the river] is frequently trampled by the swift hoofs of horses that scatter its golden sand>;

[Moreover the track] <is yellowish-white because its sandy spots are exposed to view through being emptied of the water [of its mud-puddles] that has evaporated⁶ by its own heat>,

[And the river] <is yellowish-white because its sandy flats are exposed to view through [the river's] being emptied of water which has evaporated by its own heat>.

May the single track of the car of Ravi (Sūrya) destroy your sin!

Notes. 1. This stanza is no. 63 in VJHB; cf. Introd., p. 83. 2. The track of Sūrya's car is single, because the car had but one wheel; cf. stanza 8, note 2. 3. I have rendered *bhareṇa* by 'because of the weight'; its gloss, however, is *prāgbhāreṇa hetunā*, 'because of the slope,' and the reference would seem to be to Mount Meru, with the idea that the track has a downward trend (*-nimnā*) because of Meru's slope. It is difficult, however, to connect the remainder of the *pāda*, referring to the felly, etc., with this conception. 4. I have rendered *-nimnā* by 'indented.' A more literal translation would be 'bent.' The gloss is *avanatā*, 'bent down.'

5. The 'River of Heaven' was the celestial Ganges; cf. stanza 47, note 7.

6. I have rendered *udakta* by 'evaporated'; literally it means 'drawn up.'

V.L. (a) K -*svarṇarenur druta-*. (b) V *abhrāntabhrānta-*; J -*cakra-bhramanikhila-*; VJH -*nemni nimnā*, B -*nemnimnā*. (c) H *raver eka-dvīthī*. (d) VHB *svoṣnodastāmbu-*, K *svoṣmodastāmbu-*, J *svoṣnodak-tāmbu-*; VHB -*pulinoddhūṣarā* (with lingual sibilant); VJHB *svardhunī vah*.

69 (68 in VJHB)

nantum nākālayānām aniśam anuyatām paddhatih pañktir eva
kṣodo nakṣatrarāśer adayarayamilaccakrapistasya dhūlih
heśährādo harinām suraśikharidarih pūrayan neminādo
yasyā 'vyāt tīvrabhānoḥ sa divi bhuvi yathā vyaktacihno ratho
vah

The¹ car of the Hot-rayed (Sūrya) exhibits the [same] characteristics² in the sky, as if [it were running along] on the earth.

[For] its roadway is the line of the heaven-dwellers that follow continually to render obeisance,

And its dust is the pulverized bits of the masses of the stars, ground off by the wheel that is endowed with merciless speed³;

[It is also accompanied by] the sound of the neighing of horses, and the noise⁴ of the felly with which it fills the caverns of (Meru), the Mountain of the Gods.

May that car of the Hot-rayed (Sūrya) protect you!

Notes. 1. This stanza is no. 68 in VJHB; cf. Introd., p. 83. 2. These characteristics are that it moves on a roadway, raises dust, and is accompanied by the neighing of horses and the sound of wheels. 3. Lit. 'joined with merciless speed' (*adayarayamilac-*). 4. Here the noise of the felly is mentioned, but in stanza 62 we are told that 'the wheel is noiseless (*niḥśabdacakraḥ*)'.

V.L. (a) VJHB *aniśam upanatām*, K *aniśam upayatām*. (b) VHB *kṣode nakṣatra-*; VJHB *akṛśarayamilac-*. (c) VJB *hṛṣāhrādo*, K *heṣānādo*. (d) H *yas pāvyāt tīvrabhānoh*.

70

niḥspandānāṁ vimānāvalivitatadivāṁ devavṛndārakānāṁ
vṛndāir ānandasāndrodyamam api vahatāṁ vindatāṁ vanditum
no
mandākinyām amandah pulinabhṛti mṛdur mandare man-
dirābhe
mandārāir maṇḍitāram dadhad ari dinakṛtsyandanaḥ stān
mude vah

Not slow is the car of (Sūrya), Maker of Day, [as it runs] over the Celestial Ganges and its sand-banks, but [it does go] slowly over [Mount] Mandara which is like a city¹;

[And] it bears a wheel whose spokes have been adorned with coral-tree blossoms by multitudes

Of the foremost of the gods, who fill the sky with the rows of their vehicles, but who, having become wearied,²

Do not succeed in [overtaking and] paying homage [to the car], although riding along with joyful effort.³

May the car of (Sūrya), Maker of Day, bring you joy⁴!

Notes. 1. The idea in this *pāda* seems to be that the sun quickly passes over and floods with light any flat surface like a river or sand-bank, but in a city there is more or less shadow, and the sunlight is slow in reaching all the nooks and crannies. Mount Mandara, with its dells, ravines and lesser peaks, in this respect resembles a city. Similarly, a car moves rapidly over flat places, but its speed is retarded as it passes through the crowded and contracted confines of a city. The commentary says: 'For a city causes the speed of a car to slacken (lit. stumble) because of its unevenness (or, crowded condition). For this reason, slowness is connected with it.' 2. Lit. *nīspanda* means 'motionless,' but is here glossed by *śrānta*, 'wearyed.' 3. If the gods cannot move fast enough to overtake Sūrya, we must conclude that they adorned the wheel with the coral-tree blossoms before the car started on its daily round. Or, as is also suggested in the commentary, we could take *devavṛṇḍārakāñām vṛṇḍāir . . . vindatām* as genitive absolute, and render: 'while the principal gods, in troops, do not succeed, etc.' 4. Note in this stanza the alliteration (*anuprāsa*) of *v* and *m*, and the assonance (*yamaka*) occasioned by the prevalence of *vnd* and *mnd* sounds.

V.L. (a) VJHB *nīspandānām*; K *vimānāvalivalitadiśām*; VHB *devavṛṇḍārakāñām*. (c) VJHBK *mandare mandarābhe*. (d) J *mandārair man-*
dito 'ram; VJ *dadhad api*, HB *dadhad avi*; VJHB *dinakṛtsyandanastān*.

71

cakrī cakrārapaṇktim harir api ca harīn dhūrjaṭir dhūrdhvā-
jāntān

akṣam̄ nakṣatranātho 'runam̄ api varuṇah kūbarāgram̄ kuberaḥ
ramhaḥ saṃghaḥ surāṇām jagadupakṛtaye nityayuktasya
yasya

stāuti prītiprasanno 'nvaham ahimaruceḥ so 'vatāt syandano
vah

A¹ multitude of gods, filled with joy,² day after day praises the speed of the car of the Hot-rayed (Sūrya),

Which is ever employed in benefiting the universe:

(Viṣṇu), Possessor of the Discus, praises the row of wheel-spokes, Hari³ (Indra) praises the horses, and Dhūrjaṭi⁴ (Śiva) praises the ends of the flags on the yoke;

The (Moon), Lord of the Stars, praises the axle, Varuṇa praises Aruṇa, and Kubera praises the tip of the pole.

May that car of the Hot-rayed (Sūrya) protect you⁵!

Notes. 1. This stanza is quoted in the *Kāvyaprakāśa* of Mammaṭa, 10. 56. 1 (stanza 580). Chapter 10 of that work deals with ‘Ideal Figures of Speech,’ and Mayūra’s stanza is given as an example of ‘Defects of Alliteration.’ After quoting the stanza, Mammaṭa says (p. 268 of the translation by Gaṅgānātha Jhā, Benares, 1898): ‘Here the nominatives and objectives of the “eulogy” are made such only for the sake of Alliteration; they [i.e. the gods] are not so described in the Purāṇas, and thus this is contrary to generally recognized facts.’ It will be noticed by the reader that each god praises that part of the car which most nearly resembles in sound his own name; e.g. Hari praises the *hari*, Cakrin praises the *cakra*, Varuṇa praises Aruṇa, etc. Mammaṭa would seem to imply that the Purāṇas nowhere state that Hari praises the horses, or Cakrin the wheel, etc., but that Hari is made to praise the horses here merely because *hari* (horses) resembles in sound his own name Hari, and so on. For somewhat similar cases of assonance (*yamaka*), cf. stanza 81, and *Candīśataka*, stanzas 36 and 52. 2. Lit. *prītiprasanno* means ‘bright with joy.’ 3. The term Hari is more often applied to Viṣṇu, but here, and also in stanza 72, and in *Candīśataka*, stanzas 15 and 19, it is used to designate Indra. For other word-plays involving *hari* in its double sense of ‘horse’ and ‘Indra’ (or, ‘Viṣṇu’), cf. stanza 51, note 1. 4. The term Dhūrjaṭi (Śiva) means, according to Monier-Williams, *Skt.-Engl. Dict.* s.v., ‘He who has matted locks like a burden’; but in *Mahābhārata*, 7. 202. 129, it is said: *dhūmrarūpam ca yat tasya dhūrjaṭis tena cocyate*, ‘and since his form is [like that of] smoke, he is for that reason called Dhūrjaṭi.’ In stanza 99 also, and in *Candīśataka*, stanza 80, Śiva is designated by this epithet. 5. According to Thomas (*Kavīndravacanasamuccaya*, introd., p. 68), this stanza of the *Sūryaśataka* is cited by Ujjivaladatta, on *Uṇādisūtra*, 4. 213 (Aufrecht’s edition, p. 19).

V.L. (a) VJHB and Jhalakikara’s edition of the *Kāvyaprakāśa* (see note 1) read *dhūrdhvajāgrān*. (c) HB *jagadupakutaye*; VHB *nityamuk-tasya*. (d) K *ahimarucaḥ*.

72

neutrāhīnena mūle vihitaparikaraḥ siddhasādhyāir marudbhīḥ
pādopānte stuto ’lam̄ baliharirabhasā karṣaṇābaddhavegah
bhrāmyan vyomāmburāśāv aśiśirakiraṇasyandanaḥ saṃtataṁ
vo
diśyāl lakṣmīm apārām atulitamahimevā ’paro mandarādriḥ
(iti rathavarṇanam)

The car of the Hot-rayed (Sūrya), like a second Mount Mandara,
continually¹ turns about in the ocean² of the sky;
Moreover, the car *is made ready by its driver (Aruṇa)*, who is
maimed in the lower part of his body,³

And Mandara <is encircled at its base by Ahīna⁴ [serving as] the twirling-cord>;
 The car <is warmly praised by divine Sādhyas⁵ and Māruts [standing] near its wheel>,⁶
 And Mandara <is warmly praised by divine Sādhyas and Maruts [standing] among its foothills>;
 The car <obtains its speed from the impetuous pulling of the strong horses>,⁷
 And Mandara <obtains its speed from the impetuous pulling of Bali and Hari⁸ (Indra)>.
 May that car of the Hot-rayed (Sūrya), which possesses incomparable majesty, bring you unbounded prosperity!
 (Here ends the description of the car).

Notes. 1. The commentary authorizes the translating of *samtatam*, 'continually,' both with *bhrāmyan*, 'continually wandering about,' and also with *diśyāt*, 'may it continually bring.' 2. For the twirling of Mount Mandara in the milky ocean, cf. stanza 42, notes 3, 6, 12, 14. 3. Lit. 'has its girding up attended to by its driver, who is mutilated at the root.' Aruṇa was legless; cf. stanza 8, note 1. Resolve *netrāhinena* here as *netrā hinena*, but in the second rendering as *netra-ahinena*. 4. In the churning of the ocean (cf. note 2), Vāsuki, or Ahīna (King of Serpents), acted as the twirling-cord which was pulled by the gods and demons, the former holding the tail of the serpent king, and the latter the head. In this stanza Indra and Bali are to be taken as representatives of their respective classes, gods and demons. The compound *netrāhinena*, 'by Ahīna [serving as] twirling-cord,' is an example, as noted by the commentary, of the type of compound that omits its middle member. Such composites are called *śākapārthiva*, from *śāka*-[*priya*]-*pārthiva*, 'a king [dear to] his era'; cf. Vāmaṇa's *Kāvyālāṅkārasūtrani*, 5.2.15 (ed. by Durgāprasād and Parab, in the Kāvyamāla Series, Bombay, 1889), and the commentary thereon. Monier-Williams, *Skt.-Engl. Dict.* s.v. *śākapārthiva*, states that Patañjali explains as *śākabhoji pārthivah*, 'a king fond of vegetables.' 5. Or, perhaps, *siddhasādhyādir* is to be taken as meaning 'Siddhas and Sādhyas'; the gloss is *devavīśeṣāih*, 'kinds of gods.' For the Siddhas, see stanza 6, note 8. According to Monier-Williams, *Skt.-Engl. Dict.* s.v. *sādhyā*, the Sādhyas are mentioned as early as *Rig Veda*, 10.90.16; they lived in the Bhuvarloka (Yāska, *Nirukta*, 12.41) and had exquisitely fine natures, like the gods (*Manu*, 1.22); in the Purāṇas, their number is usually 12 or 17, and in the later mythology they are superseded by the Siddhas. 6. The term *pāda* in *pādopāntē* is glossed by *carana*, 'foot,' but must certainly mean 'wheel'; cf. stanza 82 (see note 6), where *aṅga*, 'limb,' is used to designate the wheel. 7. Lit. 'obtains

its speed from the pulling, because of the impetuosity of the strong horses.' The commentary and Bernheimer (see Introd., p. 105) read *-rabhasā-karṣanā-*. 8. For Bali and Hari, see note 4. For the use of the epithet Hari to designate Indra, see stanza 71, note 3. For word-plays on the double meaning of *hari*, see stanza 51, note 1.

V.L. (b) H *karṣanāvaddha-* (with dental nasal). (c) HB *vyomombu-*; VJ *santataṇ vo*, B *sam̄tataṇ voh*. (d) VJHBK *lakṣmīm atulyām*; HB *atunitamahimevoparo*; B *mandādriḥ* (one syllable too few to suit the meter).

73

yaj jyāyo bījam ahnām apahatatimirāṁ cakṣuśām añjanām
yad
dvāram yan muktibhājām yad akhilabhuwanajyotiśām ekam
okāḥ
yad vṛṣṭyambhonidhānam dharaṇirasasudhāpānapātrām mahad
yad
diśyād iśasya bhāsām tad avikalam alām maṅgalaṁ maṇḍalaṁ
vah

The¹ disk of (Sūrya), Lord of Rays, is the pre-eminent cause of days, and destroys <darkness> as an eye-salve [destroys] <semi-blindness> of the eyes²;

It is [also] the doorway for those who obtain emancipation,³ and is the sole abode of the splendors of the entire universe;
It is the reservoir of rain-water,⁴ and the mighty drinking-cup [full] of the water [that is as] ambrosia to the earth.

May that disk of (Sūrya), Lord of Rays, bestow upon you a very full [measure of] prosperity!

Notes. 1. Stanzas 73–80 inclusive are devoted especially to the description and praise of Sūrya's disk. 2. Lit. 'is the *timira*-destroying eye-salve of the eyes.' The term *timira* means both 'darkness' and 'semi-blindness.' 3. For the idea that the sun is the doorway to emancipation, cf. stanza 9, note 7, and Bühler, *Die indischen Inschriften*, as cited above in stanza 6, note 8. 4. For the notion that the sun 'draws water' from the earth, and afterwards pours it down again in the form of rain, cf. stanza 9, note 2.

V.L. (a) K *jyāyo yat bījam*, B *yaj jyāyo vījanmahām*; VJHBK *apahatatimirāṁ*; VJHB *añjanām yat*. (b) J *yadvāram mukti-*, VH *yad dvāram mukti-*, B *yad dvaraṁ mukti-*. (c) J *vṛṣṭyāmbho-*. (d) K *diśyād devasya bhānoḥ tad adhikamam alām*, J *bhāsām satatam avikalam maṇḍalam maṅgalaṁ*, VHBK *maṇḍalam maṅgalaṁ*.

74

velāvardhiṣṇu sindhoḥ paya iva khanī ivā 'rdhodgatāgryagra-
hoḍu

stokodbhinnasvacihnaprasavam iva madhor āsyam asyan
manāmsi

prātaḥ pūṣṇo 'śubhāni praśamayatu śirahśekharībhūtam adreh
pāurastyasyodgabhaṣti stimitatamatamaḥkhaṇḍanam maṇḍa-
lam vah

The disk of Pūṣan (Sūrya) <that increases in the course of time¹>¹ is like the water of the ocean <that rises with the tide>;

And since it <makes the eastern planets and constellations to appear dim>,² it is like the dome of heaven <whose principal planets and constellations are [sometimes] only half-visible>; And while <the manifestation of its innate characteristic—[its splendor]>—is only just beginning,³

It captivates the minds [of men], like the advent of spring⁴ <whose flowers—its peculiar characteristic—are only just [beginning to] expand>.

May this radiant disk of Pūṣan (Sūrya), which at dawn destroys the very thick darkness⁵ [of night],

And which appears as a diadem on the head of (Meru), the Eastern Mountain,⁶ blot out your sins!

Notes. 1. That is, the disk seems to grow larger, for as time advances more of it appears above the horizon. 2. Lit. ‘possessing half-risen eastern planets and constellations.’ The commentary explains: ‘They, [the planets], are said to be somewhat perceived [i. e. dimly seen] because of being outshone [lit. excelled] by the brightness of that (disk).’ The commentary glosses *agrya*, ‘principal,’ by *pāurasta*, ‘eastern.’ 3. Lit. ‘the manifestation of its own characteristic is broken out a little’; i.e. the splendor, which is the disk’s innate characteristic, is just beginning to appear. 4. Lit. ‘mouth of spring.’ 5. Lit. *stimitatamatamaḥ* means ‘very fixed darkness.’ 6. Lit. ‘becoming the head-diadem of the Eastern Mountain’; for a similar conception, cf. stanza 8, note 4.

V.L. (a) J-ārdhodgato 'gragrahōḍu, VHB -ārdhodgatogragrahaḥoḍu. (b) The reading *stokodbhinnasvacihnaprasavam* is that of JH and the commentary; the Kāvyamālā text reads *stokodbhinnasya cihnaprasavam*, B reads *stomodbhinnasvacihnaprasavam*, and V reads *stomodbhinnasvacihna-prabhavam*; VJHBK *asyan mahāṇsi*. (d) VHB *pāurastyasyodgabhas-testimita-*.

75

pratyuptas taptahemojjvalarucir acalaḥ padmarāgena yena
 jyāyah kiṁjalkapuñjo yad alikulaśiter ambarendīvarasya
 kālavyālasya cihnāṁ mahitatamam ahomūrdhni ratnāṁ mahad
 yad
 dīptāṁśoh prātar avyāt tad avikalajaganmaṇḍanāṁ maṇḍalam
 vah

The disk of the Hot-rayed (Sūrya) [constitutes] at dawn the entire ornament of the universe;

Because of it, Mount (Meru), which possesses the dazzling splendor of molten gold, [appears to be] studded with ruby; [And] it is beautiful¹ [like]² the mass of the filaments of the celestial blue lotus that is black with a swarm of bees³;

[And] it [also serves as] the most revered crest-ornament⁴ of the Serpent of Time,⁵ [and] as a mighty jewel on the head of Day.

May that disk of the Hot-rayed (Sūrya) protect you⁶!

Notes. 1. The term *jyāyah*, which I have rendered as ‘beautiful,’ regularly means ‘elder,’ ‘superior.’ 2. The commentary supplies *iva*, ‘like.’ 3. Apparently the yellow disk of Sūrya is here compared to the round yellow cluster of filaments and anthers in the center of a lotus. The surrounding blue petals, covered with the dark-colored bees, may be likened to the blue-black sky which serves as background for the solar disk. 4. The commentary, which I have followed, glosses *cihnāṁ* by *śiroratnam*, ‘crest-jewel.’ 5. By ‘Serpent of Time’ is perhaps meant the thousand-headed serpent Śeṣa (cf. stanza 35, note 8), who served as Viṣṇu’s couch at the bottom of the ocean. He was regarded as the emblem of eternity, one of his epithets being Ananta, ‘Endless One.’ He was said to have a thousand jewels on his crest, and to bear the entire world on his diadem (cf. *Viṣṇu Purāṇa*, 2.5 [Wilson, vol. 2, p. 211–213]), but I have nowhere seen it stated that Sūrya’s disk formed his crest-jewel. 6. The commentary quotes from an unnamed source, which I find to be *Satapatha Brāhmaṇa*, 10.5.2.1: *yad etan maṇḍalam tapati iti śrutiḥ*. It is worthy of note that stanza 89 of the *Sūryaśataka* opens with nearly the same words, viz. ‘*etad yan maṇḍalam khe tapati*’.

V.L. (a) HB *padmarāgena* (with dental nasal). (b) VJHB *kiṁjalkapuñjam*; VJHB *alikulasiter* (with dental sibilant). (c) HB *ratnāṁ mahat tat*. (d) H -*jaganmaṇḍanāṁ* (with last nasal a lingual), B -*jaganmaṇḍalam*; VJHB *maṅgalāṁ vah*.

76

kas trātā tārakāñām patati tanur avaśyābindur yathendur
 vidrāṇā dṛk smarārer urasi muraripoh kāustubho nodgabhaṣṭih
 vahneḥ sāpahnaveva dyutir udayagate yatra tan maṇḍalam vo
 mārtanḍiyam pūnitād divi bhuvi ca tamāṁsi 'va muṣṇan
 mahāṁsi

The disk of Mārtanḍa¹ (Sūrya) destroys, in heaven and on earth, all splendors as if [they were] darknesses²;

For when this [disk] has risen,³ the splendor of fire [becomes], as it were, concealed,

And the moon, like a tiny drop of dew, disappears,⁴ leaving the stars without a protector,⁵

The eye of (Śiva), Foe of Smara,⁶ is feeble,⁷ and the *kāustubha* jewel⁸ on the breast of (Viṣṇu), Foe of Mura,⁹ is not radiant.¹⁰

May that disk of Mārtanḍa (Sūrya) purify you!

Notes. 1. On the etymology of Mārtanḍa ('destroyed egg'), cf. stanza 14, note 2. 2. That is, the sun's splendor outshines all splendors. 3. In *udayagate yatra*, 'when this [disk] has risen,' we have a locative absolute construction with one member (*yatra*) an adverb; cf. Whitney, *Skt. Grammar*, 303, d; and for other instances of the same usage, see stanza 20, note 1. 4. Lit. *patati* means 'falls' or 'flies [away]'; I have rendered as 'disappears.' 5. Lit. 'who is the protector of the stars?' The moon is called *Nakṣatranātha*, 'Lord of the Stars,' as e.g. in stanza 71. 6. Smara is Kāma, who, as is well known, was burnt up by Śiva's third eye; cf. stanza 55, note 9. 7. Lit. *vidrāṇā* means 'roused from sleep,' or 'run away'; the gloss, however, is *mlānā*, 'weak,' 'faded'; I have rendered as 'feeble.' 8. The *kāustubha* jewel was one of the products of the churning of the ocean. It was appropriated by Viṣṇu, and worn by him on his breast; cf. stanza 43, note 4. 9. The slaying of the demon Mura by Kṛṣṇa (Viṣṇu) is mentioned in *Mahābhārata*, 5. 158. 7. 10. The term *udgabhaṣṭi*, which is apparently not found in the ordinary lexicons, is here glossed by *unmayūkha*, 'radiant,' a meaning which I have adopted.

V.L. (a) HB *tārakāñām* (with dental nasal); H *yathendur*, J *yathendu*. (b) J *nīdrāṇā dṛk*, HB *vibhrāṇā dṛk*; J *smarārer uṣasi*; HB *madhuripoh kāustubho no gabhaṣṭih*. (c) By an evident typographical error, B has inserted *pāda* (c) of stanza 77 between *pādas* (b) and (c) of stanza 76, thus giving stanza 76 an extra *pāda*, and making stanza 77 one *pāda* short. JHB *vahneḥ sāpahnutāiva*. (d) JHB *pūṇiyād divi*.

77

yat prācyām prāk cakāsti prabhavati ca yataḥ prācy asāv
ujjhānād

iddhaṁ madhye yad ahno bhavati tatarucā yena cotpādyate
'hah

yat paryāyena lokān avati ca jagatām jīvitam yac ca tad vo
viśvānugrāhi viśvam sṛjad api ca raver maṇḍalam muktaye
'stu

The disk of Ravi (Sūrya) first shines in the east, and that east
attains pre-eminence because of the [disk's] rising out of it;
In the middle of the day it is blazing, and by it, through the
diffusion of its splendor, day is produced;

It also protects mortals by its regular recurrence, and is the life
of the worlds¹;

And shows favor to the universe, which it also creates.²

May that disk of Ravi (Sūrya) bring about your emancipation³!

Notes. 1. Bühler (*Die indischen Inschriften*, cf. stanza 6, note 8), has noticed the expression of a like sentiment, viz. that the Sun is the life of the world, in the *Praśasti* of Vatsabhaṭṭi. A similar idea is expressed also in stanza 87 (note 1). In this connection the commentary quotes from an unnamed source the following verse: ādityāj jāyate vr̥ṣṭir vr̥ṣṭer annam
tataḥ prajāḥ | prajāsaukhyāc ca devānām parā trptir iti śrutih, 'From
Āditya (Sūrya) rain is produced; from rain, food; from that (food),
creatures; and the chief satisfaction of the gods [arises] from the com-
fort of their creatures; so says revealed tradition.' The first half of
this *śloka* is found in *Mahābhārata*, 12.263.11; I have failed to locate the
source of the second half. The first three words of the *śloka*—ādityāj
jāyate vr̥ṣṭih—are quoted in the commentaries on stanzas 30 and 93; cf.
those stanzas, notes 4 and 5, respectively. 2. Lit. 'May that disk of
Ravi (Sūrya), which, besides creating the universe, shows favor to the
universe, bring about your emancipation.' 3. The commentary quotes
the Veda (*Satapatha Brāhmaṇa*, 10.5.2.3) as follows: *vede*: etasmīn
maṇḍale puruṣo 'py etad amṛtam yad etad arcir dīpyate iti śrutih. This
is rendered by J. Eggeling in his translation of books 8–10 of the *Satapatha*
Brāhmaṇa (pub. in *Sacred Books of the East*, vol. 43, p. 366, Oxford,
1897) as follows: 'and that man in yonder (sun's) orb [is no other than
Death]; and that glowing light is that immortal element.' For the idea
that the way to emancipation is through Sūrya, cf. stanza 9, note 7.

V.L. (b) *B digdhami madhye yad ahno*. (c) This third *pāda* is found,
in B, between *pādas* (b) and (c) of stanza 76; see note in V.L. of stanza 76.

78

śuṣyanty ūḍhānukārā makaravasatayo māravīṇāṁ sthalināṁ
yenottaptāḥ sphuṭantas taḍiti tilatulāṁ yānty agendrā yu-
gānte

tac caṇḍāṁśor akāṇḍatribhuvanadahanāśaṅkayā dhāma kṛc-
chrāt

samṛ̥tyā "lokamāṭram pralaghu vidadhataḥ stān mude
maṇḍalam vah

At the destruction of the world,¹ the habitations of the sea-
monsters² are dried up [by the disk of Sūrya],³ and bear
resemblance to desert places,

And the lordly mountains are scorched, rent asunder with a crash,
and ground to dust⁴;

[But now], through fear of an untimely⁵ burning up of the three
worlds,

The Hot-rayed (Sūrya) modifies his effulgence, [though] with
difficulty, and reduces the intensity of his splendor.⁶

May that disk of the Hot-rayed (Sūrya) bring you joy !

Notes. 1. Lit. 'at the end of a *yuga*.' The universe was supposed to be destroyed and recreated at the end of every *yuga* or 'age'; cf. stanza 23, note 6. 2. By 'habitations of the sea-monsters' the ocean is meant.

3. In *Mahābhārata*, 3. 3. 57, it is said: *samhārakālc samprāpte tava krodha-viniḥṣṭah | saṃvarttakāgnis trāilokyam bhasmīkṛtyā 'vatiṣṭhate*, 'when the time of universal dissolution cometh, the fire *saṃvartaka*, born of thy [i.e. Sūrya's] wrath, consumeth the three worlds and existeth [alone].'

4. Lit. 'go to the resemblance of small particles.' 5. By 'untimely' is meant that the burning up and destruction of the world might occur before the end of a *yuga* or *kalpa*; cf. note 1. 6. Lit. 'making small the measure of his splendor.' I have departed here from the commentary, which would render this *pāda* as follows: 'making small his effulgence (*dhāma*), whose measuring-standard (*māṭra*) is visibility, having modified [it] with difficulty.'

V.L. (a) J ūḍhāndhakārā, HB ūṭāndhakārā. (b) K caṭiti tilatulāṁ. (c) JHBK *dhāma kṛtsnam*. (d) K āhṛtyāloka-, B maṇḍṛtyāloka-. The reading of JHB and the commentary, adopted here, is -māṭram *pralaghu*; the Kāvyamālā text reads -māṭra *pralaghu*; K *pratanu vidadhataḥ*; J *vidadhatastān mude*, HB *nidadhatastān*.

79

udyad dyūdyānavāpyām bahulatamatamahpañkapūram vi-
dārya
prodbhinnam pattrapārśvesv aviralam aruṇacchāyayā visphur-
antyā
kalyāṇāni kriyād vah kamalam iva mahan mañḍalam cañḍa-
bhānor
anvītam ṛptihetor asakṛd alikulākāriṇā rāhuṇā yat

The disk of the Hot-rayed (Sūrya) is like a lotus, [for] it is oft pursued by Rāhu as [a lotus is visited] by a swarm of bees,¹ And it <rises up in the sky² as in a garden-pool>, while a lotus <rises up in a garden-pool [which is like] the sky>³; Moreover, it <cleaves the stream of mud-like very thick darkness>, as a lotus <cleaves the mass of mud [which is like] very thick darkness>; And it <is constantly reflected⁴ on the flanks of the horses by the flashing splendor⁵ of Aruṇa>; While a lotus <is constantly tinted⁶ on the sides of its petals with a flashing red luster>. May this mighty disk of the Hot-rayed (Sūrya), [who is] the cause of happiness,⁷ bring you prosperity!

Notes. 1. Lit. ‘followed by Rāhu possessing the semblance of a swarm of bees.’ The term *ākāriṇā* is presumably a possessive formation from *ākāra*, ‘form’ or ‘semblance’; the gloss is *vibhramena*, which sometimes has the meaning of ‘illusion’ or ‘semblance.’ On Rāhu, and his pursuit of Sūrya, see stanza 66, note 3. 2. Vardhamāna’s *Ganaratnamahodadhi*, 2. 149 (p. 185 of the edition by Julius Eggeling, part 1, London, 1879), quotes the first *pāda* of this stanza of Mayūra as an illustration of the use of the *dyu-* stem (for *div-*) meaning ‘sky.’ 3. That is, the pool, or well, is round, like the firmament. The word *gagana*, here used as the gloss of *dyu*, ‘sky,’ means both ‘sky’ and ‘cipher.’ A cipher, of course, is round. 4. Lit. ‘germinated (*prodbhinnam*) on the flanks of the horses.’ 5. The term *chāyā*, which I have rendered here as ‘splendor,’ more commonly means ‘shadow’; but the gloss is *prabhā*, ‘splendor.’ 6. The word *prodbhinnam*, ‘germinated,’ is glossed by *rañjitaṁ*, ‘tinted’ or ‘colored.’ 7. Or, *ṛptihetor* may mean ‘for the sake of satisfaction,’ and be construed, as it is in the commentary, with *anvītam rāhuṇā*.

V.L. (a) JH *udyadyūdyānavāpyām*, B *udyadyūdyānavāyyām*; K *baha-*

latama-, H vahulatataṁataḥpañkapūrṇam, B bahulatataṁataḥpañkapūrṇam.
 (b) *B patrapārśveṣ; JHB avimalam aruṇac-. (c). K maṇḍalam caṇḍa-*
raśmeh.

80

cakṣur dakṣadvīṣo yan na tu dahati puraḥ pūrayaty eva kāmam
 nā 'stam juṣṭam marudbhīr yad iha niyamināṁ yānapātrāṁ
 bhavābdhāu
 yad vītaśrānti śāśvad bhramad api jagatāṁ bhrāntim abhrānti
 hanti
 bradhnaśyā 'vyād viruddhakriyam atha ca hitādhāyi tan
 maṇḍalam vah

(iti maṇḍalavarṇanam)

Though the disk of Bradhna (Sūrya) is inconsistent¹ in its actions, it is also a bestower of benefits;

Though it is the eye of (Śiva), Foe of Dakṣa,² it does not burn
 <Kāma>³ [standing] before [it], but verily fulfills <desire>;

Though it is, in this world,⁴ a ship⁵ for the yogins⁶ on the ocean of transmigration, yet it is not driven by the Maruts (Winds), but is worshiped [by them];

Though it wanders unceasingly without weariness, yet, being free from sin, it destroys the sin of the [three] worlds.

May this disk of Bradhna (Sūrya) protect you!

(Here ends the description of the disk.)

Notes. 1. The inconsistencies are noted in the course of the stanza; e.g. 'though the disk is Śiva's eye, it does not burn'; 'though it is a ship, it is not driven by the wind,' etc. In the third and fourth *pādas*, however, the inconsistencies noted are such only by virtue of word-puns. Thus, in *pāda* (c), if the inconsistency is to be made apparent, *bhramad api abhrānti* should be rendered 'though sinning, yet free from sin'; but *bhramad* is not applicable to Sūrya in the sense of 'sinning,' but only in its meaning of 'wandering [over the universe].' Again, in *pāda* (d), to apprehend the inconsistency, *viruddhakriyam* would have to be rendered 'hostile in its actions,' thus forming a contrast to *hitādhāyi*, 'bestower of benefits,' but since Sūrya is not 'hostile in his actions,' the translator must confine himself to the rendering 'inconsistent in his actions.' Such inconsistencies as are here set forth, inconsistencies which are not real, but only apparent, are examples of the rhetorical figure *virodha*, 'apparent contradiction'; cf. Dandin, *Kāvyādarśa*, 2. 333-339, and Mammāta, *Kāvyaprakāśa*,

10. 23 (p. 233-235 of translation by Jhā; ed. of Jhalakikara, 166 [110], stanzas 482-491), for explanation and examples; cf. also stanza 86, note 4; *Caṇḍīśataka*, stanza 62, note 2; and Introd., p. 93. 2. Siva is called the 'Foe of Dakṣa,' since he interrupted Dakṣa's sacrifice, and pierced the embodied Sacrifice with his arrow; cf. *Mahābhārata*, 10. 18. 13; 13. 161. 10-24; *Bhāgavata Purāṇa*, 4. 2-6 (Dutt, vol. 1, book 4, p. 6-25); *Vāyu Purāṇa*, 30 (cf. synopsis of this Purāṇa by Th. Aufrecht, *Catalogus Cod. Sanscriticorum Bibliothecae Bodleianae*, p. 54, Oxford, 1864, and translation of the account of Dakṣa's sacrifice, taken therefrom by Wilson, and included in his translation of the *Viṣṇu Purāṇa*, vol. 1, p. 120-134); *Caṇḍīśataka*, stanza 62, note 5. 3. The burning of Kāma by Siva's third eye, which here is said to be the disk of Sūrya, has already been referred to in the *Sūryaśataka*; cf. stanza 55, note 9. 4. I have rendered *iha*, 'here,' by 'in this world.' 5. In stanza 9, the rays of Sūrya are said to be 'ships for crossing the ocean of the fear of transmigration'; cf. stanza 9, note 7. 6. The adjective *niyamīnām*, 'of the controlled ones,' is glossed by *yogīnām*, 'of the yogins.'

V.L. (a) *K na dahati nitarāṇi* (for *na tu dahati puraḥ*); *K punaḥ pūrayaty*, JHB *pūra pūrayaty*. (b) HB *nāstam yuṣṭam*; B *yānapatram*. (c) J *yad vītabhrānti śaśvad*; B *bh(?)mad api*; JHB *jagatām bhrāntimadbhrānti*.

81

siddhāḥ siddhāntamīśram śritavidhi vibudhāś cāraṇāś cātugarbham
gītyā gandharvamukhyāir muhur ahīpatibhir yātudhānāir
yatātma
sārgham sādhyāir munindrāir muditatamamano mokṣibhiḥ
pakṣapātāt
prātaḥ prārabhyamāṇastutir avatu ravir viśvavandyodayo vah

Ravi¹ (Sūrya), at his rising, is worthy of being adored by the universe, and [unto him], at dawn, hymns of praise are begun;

[He is praised] by the Siddhas,² with various canonical texts³ ;
by the gods, with performance of ceremonial rites⁴ ;

By the Cāraṇas,⁵ with full measure of flattery⁶ ; by the foremost of the Gandharvas,⁷ with song ; by the Lords of the Serpents, again and again ;

By the Yātudhānas,⁸ with [proper] restraint⁹ ; by the Sādhyas,¹⁰ with oblations¹¹ ; by the chief Ṛsis, with feelings of great joy¹² ; and by those seeking emancipation,¹³ with partiality.¹⁴

May Ravi (Sūrya) protect you !

Notes. 1. Lit. 'may Ravi, whose rising is worthy, etc., protect you.' It is worthy of note that in the first three *pādas* of this stanza the words are arranged in pairs, a noun with an adverb, and that in each pair the adverb begins with the same letter as the noun, or else some word or syllable in the noun-compound imitates in sound some word or syllable in the adverb-compound. This constitutes an interesting example of *yamaka*, 'assonance'; cf. Introd., p. 91, and, for somewhat analogous instances of assonance, cf. *Sūryaśataka*, stanza 71, and *Caṇḍīśataka*, stanzas 36 and 52. 2. The Siddhas have been mentioned in stanzas 6 (see note 8), 20, 52, 67 and 72 (see note 5). Bühler, when comparing the opening stanzas of the *Prāśasti* of Vatsabhaṭṭi with the *Sūryaśataka* (cf. *Die indischen Inschriften*, as cited in stanza 6, note 8), notes how in both poems it is stated that Sūrya is praised by the semi-divine beings, such as Siddhas, Gandharvas, etc. In this connection, cf. *Mahābhārata*, 3. 3. 40, where it is said that the Siddhas, Cāraṇas, Gandharvas, Yakṣas, Guhyakas, and the Nāgas (Serpents), desirous of obtaining boons, follow the course of Sūrya's car through the sky; see also *Viṣṇu Purāṇa*, 2. 10 (Wilson, vol. 2, p. 284-289), which tells us that the Ādityas, R̥sis, Gandharvas, Apsarases, Yakṣas, Serpents and Rākṣasas guide the car of Sūrya, one of each class being assigned to this service during each of the twelve months. 3. Lit. 'with a mixture of established truths.' The commentary, however, explains this as meaning 'accompanied by the ceremony called *siddhānta*.' The commentary further notes that *siddhāntamisram*, 'with a mixture of established truths,' and *śritavidhi*, 'with performance of ceremonial rites,' are adverbs (*kriyāviśeṣanam*). 4. Lit. *śritavidhi* means 'ceremonial acts having been resorted to.' 5. The Cāraṇas, according to the commentary, were the 'bards of the gods (*devavarnakāḥ*).'¹ In the *Mahābhārata* they are often mentioned as praising or worshiping some person or object, especially in company with the Siddhas and Gandharvas; cf. Sørensen, *Index to the Names in the Mahābhārata*, s.v. *Cāraṇa*. 6. Lit. 'with a fulness of flattery'; this the commentary amplifies into 'with flattery, chiefly consisting of a reiteration of his good qualities.' 7. According to the commentary, the foremost of the Gandharvas was Viśvāvasu. He is the reputed author of *Rig Veda* 10. 130, being mentioned in that hymn (stanza 5) as its composer. For the Gandharvas as a class, cf. stanza 36, note 2. 8. According to the commentary, the Yātudhānas were the goblin Piśācas. They are mentioned in the *Rig Veda* (1. 35. 10; 7. 104. 15; 10. 87. 12-13), and appear to have been flesh-eaters and causes of disease; cf. Macdonell, *Vedic Mythology*, p. 163. 9. Lit. 'with self-restraint.' 10. The Sādhyas are mentioned in stanza 72 (see note 5). 11. The *argha* (sometimes spelled *arghya*), which I have rendered as 'oblation,' is defined in Yājñavalkya's *Smṛti* (ed. in 2 vols. by H. N. Āpate, Poona, 1903-1904), 1. 289: *dūrvāsarṣapapuṣpāṇāṁ dattvā 'rgham* ('rghyam) *pūrṇām añjalim*, 'having given as an oblation a full handful of *dūrvā* grass, mustard and flowers.' 12. Lit. 'with very joyful mind.' 13. According to the commentary, the 'emanipated' are the yogins. 14. The term *pakṣapātāt*, which I have ren-

dered as 'with partiality,' is glossed by *ātmabhāvāt*, 'with attachment.'

V.L. (b) *J gandharvamukhyāir*, H *gandharvamurkhyer*; JB *yatātmā*.
 (c) JHB *sārghyam sādhyāir*; K *mokṣubhiḥ pakṣapātāt*. (d) HB *prār-bhyamānastutir* (with dental nasal).

82

bhāsām āsannabhāvād adhikatarapaṭoś cakravālasya tāpāc
 chedād acchinna-gacchatturaga-khura-puṭanyā-saniḥśaṅka-tānkāḥ
 niḥśaṅga-syandanāṅga-bhramaṇa-kiṣaṇāt pātu vas tri-prakāram
 taptāṁśus tat-parīkṣāpara iva paritaḥ paryātaḥ hāṭakādri-m

The Hot-rayed (Sūrya), traveling completely over (Meru), the
 Golden Mountain,¹ [is], as it were, intent² upon a threefold³
 testing of it;

[For it tests the gold] by the heat [arising] from the nearness of
 the excessively intense multitude of its rays,

By cutting with the firm⁴ chisels [which are] the blows⁵ of the
 hollow hoofs of the horses that continually bound along,

And by the touchstone, [which in this case is] the wandering of
 the wheel⁶ of the freely-moving chariot.

May the Hot-rayed (Sūrya) protect you!

Notes. 1. For the golden composition of Meru, cf. stanza 1, note 4.
 2. Lit. 'having the testing of it as its chief object.' 3. The commentary notes: 'Gold is tested in three ways—by burning, cutting, and by the touchstone.' 4. Lit. 'fearless (*niḥśaṅka*) chisels.' 5. Lit. 'the placing down of the hollows of the hoofs, etc.' 6. I have rendered *aṅga*, 'limb,' by 'wheel'; cf. stanza 72 (note 6), where *pāda*, 'foot,' is used in the sense of 'wheel.'

V.L. (a) JHB *-bhāvādhi-kata-ra-paṭu-ś cakravālasya*; B *pātāt* (for *tāpāc*). (b) B *chedāc chinnagacch-* (one syllable short); HB *-turu-gakhara-*; K *-puṭanyasta-*. (c) HB *niḥśaṅka-syandan-*; K *pātu vas tri-prakāra-ih*.

83

no śuṣkam nākanadyā vikasitakanakāmbhojayā bhrājitaṁ tu
 pluṣṭā nāivopabhogyā bhavati bhr̄sataram nandanodyāna-
 lakṣmīḥ
 no śringāni drutāni drutam amaragireḥ kāladhāutāni dhāutā-

nī 'ddham̄ dhāma dyumārge mradayati dayayā yatra so 'rko
 'vatād vah̄

Since¹ Arka (Sūrya), through pity, softens his blazing splendor
 in the pathway of the sky,
 The River of Heaven² does not dry up, but is embellished by the
 expanding of its golden lotuses³ ;
 The beauty of the garden of Nandana⁴ [in Indra's paradise] is
 not scorched, but becomes indeed much more enjoyable;
 And the golden⁵ peaks of (Meru), the Mountain of the Im-
 mortals, do not melt, but are quickly made to glisten.⁶
 May that Arka (Sūrya) protect you !

Notes. 1. The construction here is locative absolute—*mradayati yatra*—with the adverb *yatra* as one member; for similar usages, cf. stanza 20, note 1. 2. The ‘River of Heaven’ is the celestial Ganges; cf. stanza 47, note 7. 3. Lit. ‘it is not dried up, but is embellished by the River of Heaven, whose golden lotuses are expanded.’ According to the Hindu grammarians, *śuṣka*, ‘dried up,’ is reckoned as a participle; cf. Whitney, *Skt. Grammar*, 958. 4. The grove in *svarga* (Indra’s paradise) was called Nandana; cf. V. Fausböll, *Indian Mythology*, p. 86, London, 1903. It is so designated, as Fausböll points out, in *Mahābhārata*, 3.43.3; 3.168.44. 5. The term *kāladhātāni*, ‘purified by time (?)’, is glossed by *hiranmayāni*, ‘golden.’ 6. The dividing of *dhātāni*, so that its last syllable is carried over into *pāda* (d), is unusual.

V.L. (a) JHBK -*kanakāmbhoruhā*; H *bhrājitanu*, B *bhrājitanuḥ*, J *bhrājitanum*. (b) B -*odyānalakṣmī*. (c) HB *śrṅgāni* (with second nasal dental); HB *kāmadhātāni*. (d) HB *dayayā yaḥ sa vo 'vyād ino vaḥ*, J *dayayā yatra so 'vyād ino vaḥ*.

84

dhvāntasyāivā 'ntahetur na bhavati malināikātmanah pāpmāno
 'pi
 prāk pādopāntabhājām janayati na param pañkajānām prabod-
 ham
 kartā nihśreyasānām api na tu khalu yaḥ kevalam vāsarāṇām
 so 'vyād ekodyamecchāvihitabahubṛhadviśvakāryo 'ryamā
 vaḥ

Aryaman (Sūrya) arranges many and great activities in the uni-
 verse in accordance with [his own] will, and by the efforts
 of [himself] alone¹:

He is not only the cause of the destruction of darkness whose nature is one with vileness,² but also [the cause of the destruction] of sin;

He not only brings about the <expanding> of the lotuses at dawn, but also [brings] <enlightenment>³ to those⁴ who enjoy proximity to his rays;

He is verily not only the <maker> of days, but also the <bestower> of final beatitude.⁵

May that Aryaman (Śūrya) protect you!

Notes. 1. Bernheimer (cf. Introd., p. 105) renders this *pāda* as follows: 'Vi protegga il sole che pur essendo solo, al suo levare molte e grandi cose compie nel mondo.' 2. The commentary, which I have followed, takes the epithet *malinākātmanah* as a modifier of *dhvāntasya*. Bernheimer (see note 1) makes it modify *pāpmāno*, and renders: 'ma anche al maleficio dalla nera anima.' 3. I have rendered *prabodham* as 'enlightenment,' taking it to mean intellectual or spiritual enlightenment. The gloss is *tattvadarśanam*, 'perception of truth.' 4. The reference is probably to the *yogins*, who enjoy proximity to the sun's rays in a metaphysical or spiritual sense. 5. Lit. *nīhśreyasānām* means 'of final beatitudes.'

V.L. (a) H *dhvāntasyāivāntahettur*. (b) B *pañkajānām mabodham*. (d) B -*viśvakāryyoryabhāvah*.

85

loṭamīl loṣṭāviceṣṭah śrītaśayanatalo niḥsahibhūtadehah
samdehī prāṇitavye sapadi daśa diśah preksamāṇo 'ndhakārāḥ
niḥśvāsāyaṇiṣṭhah param aparavaśo jāyate jīvalokah
śokenevā 'nyalokān udayakṛti gate yatra so 'rko 'vatād vah

When Arka (Śūrya) has gone to other worlds,¹ to make his appearance [there],

Mortals² become, as it were, very miserable³ with grief, and prone to sighing and weariness;

They lie on their beds⁴ and toss about, as incapable of exertion as a clod,⁵ their bodies without power,

And doubtful as to the duration of their lives, as they see the ten quarters⁶ [of the sky] all at once plunged in darkness.⁷

May that Arka (Śūrya) protect you!

Notes. 1. Lit. 'when he, making a rising, has gone to other worlds.' When Sūrya rises on other worlds, it is night on the earth. Note the locative absolute construction *gate yatra*, with the adverb *yatra* as one member; for similar constructions, cf. stanza 20, note 1. 2. Lit. 'the world of mortals (*jivalokah*).' 3. Taken literally, *aparavaśa* seems to mean 'subject to others,' but the gloss, which I have followed, is *duḥṣṭhita*, 'miserable.' 4. Lit. 'having recourse to the surface of their beds.' 5. The compound *loṣṭāvicesṭah* is glossed by *loṣṭavac cęṣṭarahitah*, 'deprived of motion, like a clod.' 6. For the 'ten quarters,' cf. stanza 4, note 3. 7. Lit. 'seeing the ten quarters all at once as darknesses.'

V.L. (a) HB *loṭhal loṣṭā-*. (c) K -*niṣṭhaḥ cirataram avaśo*. (d) J *śokenānyatra lokābhuyudayakṛti*, K *śokenevānyalokābhuyudaya-*, HB *śokenāvānyalokobhyudaya-*.

86

krāmamīl lolo 'pi lokāṁs tadupakṛtikṛtāv āśritah sthāiryakoṭīm
nīnām drṣṭim vijihmām vidadhad api karoty antar atyanta-
bhadrām

yas tāpasyā 'pi hetur bhavati niyaminām ekanirvāṇadāyī¹
bhūyāt sa prāgavasthādhikatarapariṇāmodayo 'rkaḥ śriye vah

The rising¹ of Arka (Sūrvā) effects a transformation superior to
the previous condition;

Although he passes over the worlds [with constant] coming and
going, he yet attains the acme of fixity in bestowing favors
upon them¹;

Although he causes the eye of man to look sidelong,² yet he makes
the [eye] within³ exceedingly happy;

Although he is the cause of heat, he is also, to the *yogins*, the
sole giver of final beatitude.⁴

May that Arka (Sūrya) bring you prosperity!

Notes. 1. The idea is that Sūrya, though transitory (*lola*), is fixed (*sthārya*); though he constantly moves, yet he attains fixity. Such apparent contradiction is an instance of the rhetorical figure *virodha*; cf. stanza 80, note 1. Other instances of the same figure are found in the two following *pādas* of this stanza; cf. notes 3 and 4. 2. Lit. 'makes the eye turned away.' No one can look straight at the mid-day sun without painful results. 3. The *antar*, '[eye] within,' is the soul; so, at any rate, I gather from the commentary, which explains: *antahkaraṇānu-rūpam*, '[the eye] assuming the form of the seat of feeling.' The *virodha* (cf. note 1) lies in the conception that Sūrya causes both misery and hap-

piness; misery to the physical eye that tries to gaze on the sun's dazzling splendor, and happiness to the soul, man's inner eye. 4. To make the *virodha* (cf. note 1) apparent, *tāpa*, 'heat,' must be taken in its other meaning, 'pain.' The sun gives pain, and also gives extinction of pain, or final beatitude. For the idea that the way to emancipation is through Sūrya, cf. stanza 9, note 7.

V.L. (a) HB *krāmal lolo*; JHB *-āsthitaḥ sthāiryakoṭīm*. (b) JHB *drṣṭīm vijhnām*.

87

vyāpannartur na kālo vyabhicarati phalam nāuśadhir vr̄ṣṭir
iṣṭā
neṣṭāis ṛpyanti devā na hi vahati marun nirmalābhāni bhāni
āśāh śāntā na bhindanty avadhim udadhayo bibhrati kṣmā-
bhṛtaḥ kṣmām
yasmīm trāilokyam evam na calati tapati stāt sa sūryah śriye
vah

When¹ Sūrya shines, the seasons succeed each other at their regular time,² the fruit does not fail [to grow on] the plants, The wished-for rain [comes], the gods are not without pleasure in sacrifices,³ the wind blows, the constellations are of spotless splendor,

The quarters [of the sky] are tranquil, the oceans do not break their bounds, the mountains [continue to] support the earth; And thus, [through Sūrya's aid], the [regular course of events in the] three worlds goes on undisturbed.⁴

May Sūrya bring you prosperity!

Notes. 1. This stanza is quoted by Bühler in *Die indischen Inschriften* (cf. stanza 6, note 8). He there comments on the emphasis here laid on the conception of Sūrya as the nurturer of gods and men, and as the maintainer of the universe. In this regard, see stanza 77, where Sūrya is called the 'life of the worlds (*jagatām jīvitām*).'
Compare Sūrya's name *Puṣan*, which probably means 'Nourisher' or 'Prosperer'; cf. Macdonell, *Vedic Mythology*, p. 37. In stanza 2 of the *Gwalior Stone Inscription of Mihirakula* (cf. CII, vol. 3, p. 162), Sūrya is said to be *artihartā*, 'a dis-peller of distress' or 'remover of assailants'; and King Harṣavardhana, the emperor of Northern India in the seventh century, says, in stanza 3 of his *Madhuban Plate* (cf. EI, 7. 157), his father Prabhākaravardhana was *ekacakraratha iva prajānām ārtiharāḥ*, 'like (Sūrya), the possessor of

the one-wheeled car, relieving the distress of mortals.' 2. Literally, 'time is not possessed of disarranged seasons.' 3. Note the double negative in *neṣṭais tṛpyanti devā na hi*, 'the gods are not un-pleased with sacrifices'; for other double negatives in the *Sūryaśataka*, cf. stanza 23, note 9. 4. Literally, 'the three worlds do not tremble.'

V.L. (a) HB *vyāpannarttun na*. (b) JHB *neṣṭais tuṣyanti*. (c) JHB and Bühler in *Die indischen Inschriften* (see note 1) read *bhindanty*, which I have adopted; the Kāvyaṁālā text reads *bhindaty*. J *kṣmābhṛtakṣmām*, B *kṣmābhṛtakṣmāṇ*. (d) Bühler, in *Die indischen Inschriften* (cf. note 1), reads *taḍati syāt*.

88

kāilāse kṛttivāsā viharati virahatrāśadehodhakāntah
 śrāntah śete mahāhāv adhijaladhi vinā chadmanā padmanā-
 bhāḥ
 yogodyogāikatāno gamayati sakalam vāsaram svam svayam-
 bhūr
 bhūri trāilokyacintābhṛti bhuvanavibhāu yatra bhāsvān sa vo
 'vyāt

While¹ the Shining (Sūrya), Lord of the Universe, is constantly taking thought for [the good of] the three worlds, (Śiva), who is covered with a skin,² takes his diversion on Mount Kāilāsa,³ carrying in his body⁴ his beloved (Pārvatī), because of his fear of being separated [from her], (Viṣṇu), whose navel is a lotus,⁵ wearied, reposes on the Great Serpent⁶ (Śeṣa) in the ocean,⁷ without disguise,⁸ And the Self-existent (Brahmā) passes the whole of his own day⁹ intent only on the effort [involved] in meditation.¹⁰ May that Shining (Sūrya) protect you¹¹!

Notes. 1. Note the locative absolute construction with *yatra*, an adverb, as one member; cf. stanza 20, note 1. 2. Śiva's epithet *kṛttivāsas*, 'whose clothing is a skin,' is presumably traceable to his wearing the skin of an elephant; cf. *Caṇḍīśataka*, stanza 29, where Śiva is advised to exchange his elephant's skin for the softer hide of the buffalo-demon Mahiṣā. Śiva is referred to as *kṛttivāsas* in *Mahābhārata*, 2. 46. 14 and 8. 33. 59, and in other places noted in Sörensen's *Index*. 3. Mt. Kāilāsa is sometimes called the abode of Śiva, as e.g. *Mahābhārata*, 3. 109. 17, but more often (cf. Sörensen's *Index*, s.v.) the home of Kubera; cf. e.g. *Mahābhārata*, 3. 139. 11–12. See, however, the illustration in Moor, *Hindu Pantheon*, pl. II,

where Śiva and Pārvatī are pictured sitting together on Mt. Kālāsa. 4. This is a reference to Śiva's *ardhanārīśa* form, wherein he appears as half man and half woman; cf. Monier-Williams, *Brahmanism and Hinduism*, p. 85, 225, London, 1887. The conception of Śiva as the *ardhanārīśa* is seemingly a late one, finding no place, so far as I have been able to discover, in either Vedas or Epics. Further reference to this form of Śiva is found in *Caṇḍīśataka*, stanzas 26, 28 and 80, and also in Mayūra's stanza entitled 'The Anger of Umā,' translated below, p. 240. 5. According to one account, Brahmā was unfolded from a lotus that grew from Viṣṇu's navel; cf. stanza 13, note 4. 6. Viṣṇu becomes wearied by the effort expended in the work of creation; therefore, in the intervals between the creations, he reposes on the great snake Śeṣa, in the depths of the ocean; cf. stanza 35, note 8. 7. The compound *adhibhaladhi*, as noted in the Introduction (cf. p. 96), belongs to the class of composites called *avyayībhāvā*; cf. Whitney, *Sanskrit Grammar*, 1313, b. 8. The meaning of *vinā chadmanā*, which I, following the gloss *avyājena*, 'without deceit,' have rendered 'without disguise,' is not quite clear to me. The commentary explains by the gloss *yogas tāpādicchalañ vinā*, which seems to mean 'meditation without pretense of austerities, etc.' 9. A day of Brahmā equaled approximately four and one third billion years of mortals; cf. stanza 23, note 6. 10. The commentary quotes, though without so stating, from Patañjali's *Yoga Sūtra*, 1.2: *yogas citta- [vṛtti-] nirodhas*, 'meditation is the hindering [of the working] of thought,' meaning that spiritual consciousness is gained by control of the versatile psychic nature; cf. the translation of the *Yoga Sūtra* by Charles Johnston, New York, 1912; but see also the more recent translation by James H. Woods, appearing as volume 17 of the Harvard Oriental Series, Cambridge, Massachusetts, 1914. And the commentary adds, by way of explanation: *tatrodyyoga ud�amas tatrākatāna ekāgrah*, 'intent on the effort involved in that [i.e. in meditation].' 11. The commentary notes: 'These [i.e. Śiva, Viṣṇu and Brahmā] are earth-protectors in name [only], being intent only on their own affairs, but this Blessed (Sūrya) is [really an earth-protector], being girded up for action.'

V.L. (b) J *vinā cchadmanā*. (d) HB *bhuvanavidhāu*.

89

etad yan maṇḍalam khe tapati dinakṛtas tā ṛco 'rcimṣi yāni
dyotante tāni sāmāny ayam api puruṣo maṇdale 'nur yajūmṣi
evam yām veda vedatritayamayam ayam vedavedī samagro
vargah svargāpavargaprakṛtir avikṛtiḥ so 'stu sūryah śriye vah

All the¹ host versed in the Veda knows that Sūrya consists of the threefold Veda²;

That which blazes in the sky as the disk of (Sūrya), Maker of Day, [constitutes] the Verses (i. e. *Rig Veda*);

The rays which scintillate [constitute] the Songs (i. e. *Sāma Veda*) ; and that atomic Soul⁵ in the disk [constitutes] the Sacrificial Formulas (i. e. *Yajur Veda*).⁴

May that Sūrya, who is Unchangeableness⁶ [personified], and who is also the fundamental cause of heaven and emancipation,⁶ bring you prosperity !

Notes. 1. Lit. 'all this host, etc.' 2. The identification of Sūrya with the Vedas is a conception found also in *Mārkanḍeya Purāṇa*, 103.6 (Par-giter, p. 557), *Viṣṇu Purāṇa*, 2.11 (Wilson, vol. 2, p. 294-295), and according to Kennedy, *Hindu Mythology*, p. 346, in the *Sūrya Nārāyaṇa Upaniṣad*. With reference to this identification, Wilson in his translation of the *Viṣṇu Purāṇa* (vol. 2, p. 295, footnote) suggests that 'this mysticism originates, in part, apparently, from a misapprehension of metaphorical texts of the Vedas,—such as *sāiśā trayy eva vidyā tapati*, "that triple knowledge (the Vedas) shines," and *rcaḥ tapanti*, "the hymns of the Rich shine,"—and, in part, from the symbolization of the light of religious truth by the light of the sun, as in the *Gāyatrī*.' 3. The conception of *puruṣa* as the 'Soul' seems to have originated in the teachings of Sāṃkhya philosophy, a conception seemingly distinct from that found in the *Puruṣa* hymn (10.90) of the *Rig Veda*; cf. A. A. Macdonell, *Skt. Literature*, p. 132-133, 137, New York, 1900; id., *Vedic Mythology*, p. 166; cf. also Paul Deussen, *The Philosophy of the Upanishads*, p. 239-250, Edinburgh, 1906. According to the commentary, the 'Soul' or *puruṣa* is 'attainable by *yoga* (*yogagamyah*).' 4. The commentary quotes the following phrases, which I find occur in *Satapatha Brāhmaṇa*, 10.5.2.1-2 (cf. Eggeling's translation in *Sacred Books of the East*, vol. 43, p. 366): *trayi vā eṣā vidyā tapati* (cf. note 2), 'this threefold knowledge shines'; *tā rcaḥ sa rcāṁ lokah*, 'the verses: this is the realm of the Rig'; *yad etad arcir dipyate tan mahāvrataṁ tāni sāmāni sa sāmnāṇi lokah*, 'that which shines as the ray is a great religious observance, the hymns: this is the realm of the Sāman'; *ya eṣā etasmin maṇḍale puruṣah so 'gnis tāni yajūṁsi sa yajuṣāṁ lokah iti śrutiḥ*, 'that which is the man in this disk is Agni, the sacrificial formulas: this is the realm of the Yajus; so says tradition.' 5. Bernheimer (Introd., p. 105) takes *avikṛtiḥ*, 'unchangeableness,' to be an adjective, and renders: 'immutabile causa della beatitudine celeste.' 6. For the idea that Sūrya is a means for the attaining of emancipation, cf. stanza 9, note 7, and stanza 29, note 4.

90

nākāukahpratyānikakṣatipātumahasāṁ vāsavāgresarāṇāṁ
sarveṣāṁ sādhu pātāṁ jagad iditer ātmajatve same 'pi
yenā "dityābhidhānam niratiśayaguṇāir ātmāni nyastam astu

stutyas trāilokyavandyāis tridaśamunigaṇāih̄ so 'mśumāñ
śreyase vah̄

Although sonship to Aditi¹ is common to all [the deities] who
well protect this universe,

Who are led by Vāsava² (Indra), and whose might is able to
destroy the foes of those dwelling in heaven,

[Yet] the Ray-possessing (Sūrya), who is worthy to be praised
by troops of the gods and sages that are revered in the three
worlds,

[Is the only one who], because of his matchless qualities,
[rightly] applies to himself the name of 'Son of Aditi.'

May that Ray-possessing (Sūrya) bring you prosperity !

Notes. 1. Aditi, whose name may mean 'boundless' or 'endless' (Fausböll, *Indian Mythology*, p. 76), was the mother of the Adityas; cf. Macdonell, *Vedic Mythology*, p. 120-121, and *Mahābhārata*, I.65.14. Sūrya was one of the Ādityas, or perhaps it is more accurate to say that the twelve Ādityas (cf. stanza 94, and *Caṇḍīśataka*, stanza 42) were but manifestations of Sūrya in the twelve months of the year. The names of these deities, as given in *Mahābhārata*, I.65.15-16, are: Dhātar, Mitra, Aryaman, Sakra (Indra), Varuṇa, Amṛta, Bhaga, Vivasvat, Pūṣan, Savitar, Tvaṣṭar, Viṣṇu. According to *Viṣṇu Purāṇa*, 2.10 (Wilson, vol. 2, p. 284-289), where a slightly different list is given, 84 special attendants were assigned to the care and superintendence of Sūrya's car, one for each month of the year, from each of the following seven groups: Ādityas, R̄sis, Gandharvas, Apsarases, Yakṣas, Sarpa (Serpents), and Rākṣasas. 2. Indra was called Vāsava as being chief of the Vasus, or closely associated with them; he is invoked along with them in *Rig Veda*, 7.10.4 and 7.35.6. In the *Mahābhārata*, Vāsava is one of Indra's most common designations; cf. Sörensen's *Index*, s.v. *Indra*.

V.L. (a) The Kāvyamālā text reads *nākāukah̄ pratyanika-*; I have emended to *nākāukah̄pratyanīka-*, which seems to receive support from the gloss *devapratipanthi-*. We cannot look to J or H or B for help on such a point, because in those texts the words are frequently crowded together or very oddly divided. B -*paṭamahasām*. (c) JHBK *niratiśaya-*
guṇenā "tmani. (d) HB *stutyatrāilokyavandāis*.

91

bhūmīm dhāmno 'bhivṛṣṭyā jagati jalamaṇīm pāvanīm sam-
smṛtāv apy
āgneyīm dāhaśaktyā muhur api yajamānām yathāprārthi-
. tārthāih̄

linām ākāśa evā 'mr̥takaraghaṭitām dhvāntapakṣasya parvany
evam sūryo 'ṣṭabhedām bhava iva bhavataḥ pātu bibhrat
svamūrtim

Sūrya, like Bhava (Śiva), possesses an eightfold form.¹ [As Śiva] is the <earth>, [so Sūrya] is the <repository> of splendor;

[As Śiva is water, so Sūrya] consists of water, [as proved] by his shedding rain upon the universe²;

[As Śiva] is <wind³>, [so Sūrya] is a <purifier>, even in recalling [his name];

[As Śiva is fire, so Sūrya] is fiery, [as proved] by his ability to burn;

[As Śiva is the sacrificing priest, so Sūrya] is frequently like the sacrificer because of the desired gifts⁴ [which he bestows];

[As Śiva is ether, so Sūrya] is identical with the sky in which he is merged;

[And as Śiva is the sun and moon, so Sūrya, the sun], is united with the moon at the conjunction in the dark half [of the lunar month].

May Sūrya protect you⁵!

Notes. 1. The commentary quotes from an unnamed source: *kṣitijala-pavanahutāśanayajamānākāśasomasūryākhyāḥ*, 'Earth, Water, Wind, Fire, the Sacrificer, Sky, Soma (Moon), and Sūrya [are] the names [of the eight forms of Śiva]. These eight forms or aspects are also allotted to Śiva in the opening verse of Kālidāsa's *Sakuntalā*; see also *Mahābhārata*, 3.49.8, where Maheśvara (Śiva) is called *aṣṭamūrti*, 'possessing eight forms.' 2. For the idea that Sūrya is a reservoir of rain-water, see stanza 9, note 2. 3. The term *pāvanīm*, ordinarily meaning 'purifying,' is here, punningly, to be regarded as an adjective from *pāvana*, 'wind,' and to mean 'consisting of wind.' Its gloss is *vāyumayīm*, 'consisting of wind,' and a footnote to the commentary points out that there is a pun involved. The far-fetched likeness to the wind is probably not real, but only such by virtue of the word-pun, although there may possibly be involved a reference to the inspiration of the breath, or of air, as a stimulator of thought and of the intellectual faculties—like the 'rhythmic breathing' of the present-day swamis. The literal translation of *pāvanīm samīsmṛtāv apy* is 'purifying, even in remembering,' and this doubtless means that a devotee of Sūrya gains purification by merely recollecting, or meditating on, that deity. The gloss *smarane 'pi kṛte sati pāvanīm*

śuddhikarim, 'purifying, even when remembrance is made,' seems to bear out this idea. Bernheimer (Introd., p. 105) also is in accord, and renders: 'come purificazione, nell' espressione del suo nome.' 4. As the sacrificer bestows gifts on the officiating priests, so Sūrya on his devotees and worshipers. 5. It is of passing interest that this stanza compares Sūrya with Śiva, and that the two following stanzas, 92 and 93, compare Sūrya with Viṣṇu and Brahmā, the other members of the so-called 'Hindu Trinity'; cf. stanzas 16 and 88, where is attested Sūrya's superiority over these three deities.

V.L. (a) HB *dhāmnābhivṛṣṭyā*, K *dhāmno 'tha vṛṣṭyā*. (b) JHB *dāhaśaktin̄ muhur*; J *yajamānātmikāṇi prārthitānām*, HB *yajamānātmikāṇi prārthitānām*, K *yajamānātmikāṇi prārthitārthāṇi*. (c) JHB *līlām ākāśa*; HB *-mṛtakaraghaṇitam*. (d) JHB *sūryo 'ṣṭabhedo*.

92

prākkālonnidrapadmākaraparimalanāvirbhavatpādaśobho
bhaktyā tyaktorukhedorogati divi vinatāsūnunā nīyamānah
saptāśvāptāparāntāny adhikam adharayan yo jaganti stuto
'lam

devāir devah sa pāyād apara iva murārātir ahnāṇi patir vah

The divine (Sūrya), Lord of Days, is like a second (Viṣṇu), Foe of Mura¹;

For <the beauty of the feet [of Viṣṇu] is made apparent by massage² at the hands of Padmā³ (Śrī), [who] from of old [has been] attentive⁴ [to his wishes]>,

And <the splendor of the rays [of Sūrya] is enhanced⁵ by the perfume⁶ of the clusters of lotus that expand at the time of dawn>;

[Viṣṇu] <is conducted in heaven by (Garuḍa), Son of Vinatā,⁷ who, because of his devotion, feels no weariness>⁸

[And Sūrya] <is conducted in the sky with devotion by (Aruṇa), Son of Vinatā, who mounts upward without feeling pain in his thighs>⁹;

[Viṣṇu] <is loudly praised by the gods as he constantly traverses¹⁰ the seven worlds,¹¹ quickly reaching their farthest limits>,

[And Sūrya] <is loudly praised by the gods as he constantly traverses the worlds, reaching their western extremities with his seven horses>¹²

May that (Sūrya), Lord of Days, protect you!

Notes. 1. On Mura, see stanza 76, note 9. For Sūrya's relation to Viṣṇu, see stanza 91, note 5. 2. The term *parimalana*, which is not found in the ordinary lexicons, is glossed in the first rendering by *hastasamvāhana*, 'massaging with the hand.' In the second rendering its gloss is *avagāhana*, 'plunging.' I have followed the commentary in the first rendering, but in the second, I translate by 'perfume,' thinking it possible that *parimalana* may be a variant form of *parimala*, 'perfume.' It seems to me also possible that the original reading may have been *parimilana*, 'touch,' which would fit both renderings. 3. Padmā or Śrī, the wife of Viṣṇu, is presumably called Padmā, 'Lotus,' because she appeared, when the ocean was churned, resting on the expanded petals of a lotus; cf. stanza 2, note 2, and stanza 42, note 3; cf. also Moor, *Hindu Pantheon*, plates 3 (p. 12) and 4 (p. 19), where Padmā is pictured in the act of massaging Viṣṇu's feet. 4. Lit. *unnidra* means 'sleepless' or 'expanded.' It is glossed both by *jāgarita*, 'long awake,' and by *sāvadhāna*, 'attentive.' I have adopted the latter rendering, but Bernheimer (Introd., p. 105) prefers the former, translating 'che presto si è desta.' 5. Lit. *āvirbhavat* means 'manifest.' 6. For *parimalana* in the sense of 'perfume,' see note 2. The commentary would render: 'the splendor of the rays is made manifest by plunging into (*avagāhana*) the clusters of lotuses that expand at dawn'; cf. note 2. 7. Garuḍa, son of Vinatā, was Viṣṇu's vehicle; cf. stanza 47, note 3. 8. Lit. 'who, through devotion, abandons the mighty (*uru*) rise of weariness.' Bernheimer (Introd., p. 105) renders: 's'innalza nel cielo, appena la fatica ha abbandonato le zampe di quello.' The compound *tyaktorukhedodgati* must be taken as an adverb. 9. Aruna, son of Vinatā, as already often noted, —see especially stanza 8, note 1,—was the driver of Sūrya's car. He was born thighless (cf. stanza 8, note 1). Bernheimer (Introd., p. 105) renders: 's'innalza nel cielo, appena la fatica ha abbandonato le zampe dei suoi cavalli.' 10. Lit. *adharayan* means 'excelling,' but the gloss is *laṅghayan*, 'traversing,' 'crossing.' 11. The seven *lokas* are meant; these are *bhūrloka* or earth, *bhuvarloka* or sky, *svarloka* or heaven, *maharloka* or the middle region, *janarloka* or the place of re-births, *taparloka* or the mansions of the blest, and *satyaloka* or the abode of truth; cf. *Viṣṇu Purāṇa*, 2.7 (Wilson, vol. 2, p. 225-227). For this rendering, resolve the compound as *sapta āśvā-āpta-*. 12. Resolve the compound here as *sapta-āśva-āpta*, 'reached by the seven horses.' For the 'seven horses,' cf. stanza 8, note 2.

V.L. (c) *B yo jayanti stuto.* (d) JH *devāir dāivah*; HB *murāvātir ahnām*

93

yah sraṣṭā 'pāṁ purastād acalavarasamabhyunnater
lokānām yas trayāṇām sthita upari param du-
dhāmnā

sadyah siddhyāi prasannadyutiśubhacaturāśāmukhah stād vibhakto

dvedhā vedhā ivā 'viśkṛtakamalaruciḥ so 'rciṣām ākaro vah

(Sūrya), the Mine of Rays, is like (Brahmā), the Creator, who was divided into two parts¹;

[For Brahmā] <revealed the splendor of the lotus [from which he was born]>,² [and Sūrya] <lays bare the splendor of [ordinary] lotuses>³;

[Brahmā] <in the beginning was the creator of waters, and the sole cause of the elevation of the Principal Mountains>,⁴

[And Sūrya] <is a creator of waters,⁵ and the sole cause of the rise [to fame] of (Meru), the Best Mountain,⁶ in the east>; [Brahmā] <is superior to the three worlds⁷ by reason of his position,⁸ to which it is very difficult to ascend>,

[And Sūrya] <is situated above the three worlds with a splendor that is very hard to excel>;

<The faces [of Brahmā], four⁹ [in number], like the quarters [of the sky], are radiant with bright splendor>,

[And Sūrya, as he rises], <causes the faces of the four quarters to be radiant with bright splendor>.

May that (Sūrya), Mine of Rays, speedily bring you prosperity!

Notes. 1. The golden egg, created by Brahmā, regarded as identical with Brahmā, and from which Brahmā and the universe were evolved, was divided into two parts by the power of that god's meditation as the Self-existent One, one part becoming heaven, the other, earth; cf. *Manu*, I. 9-13. Hence Brahmā is here said to be 'twofold' or 'divided into two parts.'

For Sūrya's superiority over Brahmā, as attested in the *Sūryasatka*, see stanza 91, note 5. 2. According to some accounts, Brahmā was produced from a lotus that grew out of Viṣṇu's navel; cf. stanza 13, note 4.

3. The meaning is that the light of the sun causes lotuses to open. 4. The 'Principal Mountains' were the *kulaśāīlas*, or *kulakṣmābhṛtas*, which have been discussed above; cf. stanza 56, note 3. 5. The commentary

'es for the third time: ādityāj jāyate vr̥ṣṭih, 'from Āditya (Sūrya) produced'; cf. stanza 30, note 4, and stanza 77, note 1. For the

' of Sūrya as a reservoir from which the earth is supplied with stanza 9, note 2. 6. According to the commentary, the 'Best Meru. The commentary explains: 'For Meru is brought

'm) as the "Sunrise Mountain" through the rising of the cf. stanza 1, note 4. 7. Lit. 'stands above the three

worlds.' 8. The gloss of *dhāmnā* is *sthānena*, 'place,' 'position.' The meaning is that Brahmā has reached *brahmāloka*, or *satyaloka* (cf. stanza 92, note 11), the seventh heaven, which is far above the three lowest worlds. 9. For the four heads of Brahmā, and the anecdotes accounting for the loss of an original fifth head, cf. stanza 13, note 3.

V.L. (a) HB *parastād*; J -*samamyunnater*, HB -*samabhyunnatehāditur*. (b) JHB *upari pade durvi-*. (c) B *prasaniadyati-*, K *prasannadyutiśucicatur-*; JHB *-mukhastād vibhakto*.

94

sādridyūrvīnadiśā diśati daśa diśo darśayan prāg drśo yaḥ
 •sādr̥ṣyam dṛṣyate no sadaśatadṛ̥ṣi trāidaše yasya deśe
 diptāṁsur vaḥ sa diśyād aśivayugadaśādarśitadvādaśātmā
 śām sāsty aśvāṁś ca yasyā "śayavid atiśayād dandaśūkāśā-
 nādyah

The Hot-rayed (Sūrya) at dawn bestows [on us] the power of sight,¹ revealing the ten quarters,² with the mountains, sky, earth, and oceans³;

His like is not to be seen in the realm of the gods, presided over by the Thousand-eyed⁴ (Indra);

His twelve personalities⁵ will be made manifest by fate at the destruction of the world;

And (Aruṇa), the elder brother⁶ of (Garuḍa), Devourer of Snakes, curbs his steeds, knowing well their [every] intention.

May that Hot-rayed (Sūrya) bring you prosperity⁷!

Notes. 1. Lit. 'bestows eyes.' The meaning, of course, is that Sūrya brings light whereby we are enabled to see. 2. For the 'ten quarters' of the sky, see stanza 4, note 3. 3. The commentary notes that the compound *sādridyūrvīnadiśā*, 'with the mountains, sky, earth, and oceans,' embodies an instance of the rhetorical figure *tulyayogitā*. This is defined by Apte (*Skt.-Engl. Dict.* s.v.) as the 'combination of several objects having the same attribute, the objects being either all relevant or irrelevant'; cf. also Daṇḍin, *Kāvyādarśa*, 2.48; and Viśvanātha Kavī *Sāhityadarpana*, 10, stanza 695 (ed. by Jīvānanda Vidyāsāgar, 1895). The rhetorical figures occurring in the *Sūryaśata* grouped and discussed in the Introduction, p. 90-95. 4. 'Thousand-eyed One.' In *Mahābhārata*, 1.211.22-28; Indra's eyes (like Brahmā's heads—cf. stanza 13, note

so that he might see the maiden Tilottamā, whichever way she turned. Another account says that Indra once violated Ahalyā, the wife of the sage Gāutama (*Mahābhārata*, 5. 12. 5-6; 12. 266. 45-50; *Rāmāyaṇa*, 7. 30. 25-34). Gāutama thereupon cursed the god, ordaining, among other things, that his body should be disfigured with a thousand 'sex-marks' (so Roy renders *bhaga*, meaning perhaps the *pudendum mulicbre*; cf. *Mbh.*, 13. 41. 21). Afterwards the sage relented, and allowed the thousand disgraceful marks to be turned into eyes; cf. *Mbh.*, 13. 41. 21; 13. 34. 28? (13. 2137 of the Calcutta text, which is cited here because the latter part of 13. 34 is out of place, and apparently missing, in the copy that I have used of the Bombay text). It is worthy of note too that the *Skanda Purāṇa*, 17-18, (quoted by Kennedy, *Hindu Mythology*, p. 363) records how Indra, on one occasion, in order to escape from the demons who had besieged him and other gods in the city of Amarāvatī, turned himself into a peacock, a bird that, as noted in *Sūryāśatka*, stanza 42, and also stanza 57, which refers to Indra's 'row of eyes.' 5. The 'twelve personalities' are the twelve Ādityas, on whom comment has been made in stanza 90, note 1, and *Cāṇḍīśatka*, stanza 42. From *Vcṇīsamhāra*, 3. 8 (ed. Parab and Mādgāvkar, Bombay, 1898), *dagdhūṇi viśvam̄ dahanakiranāir noditā dvādaśā 'rkā* 'the twelve Arkas (Sūryas) have not [yet] risen to burn up the universe with their scorching rays,' we may infer that the twelve Ādityas formed one of the destructive forces that became active at the end of every *kalpa*. In this connection, compare also *Mahābhārata*, 3. 3. 59, *kṛtvā dvādaśadha "tmānam̄ dvādaśādityatām gataḥ | saṃhṛtyākārṇavaṇi sarvam̄ tvam̄ śoṣayasi rāśmibhiḥ*, 'having divided thyself into twelve parts, and becoming as many suns, thou (Sūrya) destroyest the whole ocean and driest it up with thy rays.' 6. On Aruṇa's relationship to Garuḍa, see stanza 8, note 1; and on Garuḍa's fondness for devouring snakes, see stanza 47, note 3. 7. The indeclinable particle *śam*, 'prosperity,' used substantively, is common in the Veda, but rare in the later language; cf. Monier-Williams, *Skt.-Engl. Dict.* s.v. Note in this stanza the alliteration (*anuprāsa*) of *d*, and the assonance (*yamaka*) due to the prevalence of *d* and *ś* sounds. The letter *d* occurs twenty-five times, and *ś* occurs twenty-seven times.

V.L. (a) J *sādridyarvāṇadikā*; J and the Kāvyamāla text read *prāk dr̄śo*, K *darśayan drāk dr̄śo*. (b) B *sadaśāśatadṛṣi* (with last sibilant lingual). (d) HB *saṃ śāsty* (with dental sibilant in *saṃ*); JHB *atiśayam̄ dandaśūkāsanādyah*.

95

vyarthakāni hradanadasarasinirjharāmbhojininām
 nudanti pratibhayam aśubham̄ śvabhrapātānu-
 ^ api kaluṣamuṣo majjatām nāiva yatra
 'okān sa diśatu divasasyāikahetur hitām vah

When¹ (Sūrya), the Sole Cause of Day, has gone to other worlds, in order to afford [them] protection,
 The sacred bathing-places at pools, rivers, lakes, waterfalls and lotus-ponds are of no avail,²
 The oceans do not wash away the fearful³ sin that has as its consequence a descent into hell,
 And even the waters of the River of Heaven⁴ do not absolve from impurity those that take ceremonial baths [in them].
 May that (Sūrya), Sole Cause of Day, bestow upon you what is salutary!

Notes. 1. Note the locative absolute construction with *yatra* as one member; cf. stanza 20, note 1. When the sun has gone to other worlds, it is night on the earth; cf. stanza 85, which, like this stanza, describes the effects and consequences of Sūrya's absence from the world of mortals; cf. also *Mahābhārata*, 3. 3. 53: *tava yady udayo na syād andham jagad idam bhavet | na ca dharmārthakāmeṣu pravarīteran maniṣināḥ*, 'If thou (Sūrya) shouldst not rise, this universe would be blind, and the learned would not employ themselves in [the attainment of] virtue, wealth and pleasure.' 2. The purport of this stanza is that ceremonial bathing is not efficacious as an absolver from sin, except in the daytime when Sūrya is shining. In the commentary to stanza 55 (cf. note 3) we are told that sacrifice also is fruitless if performed before the coming of dawn. 3. The commentary takes *pratibhayam* as a noun meaning 'sin' (*pāpam*), and reads *aśubhaśvabhra-* as a compound meaning 'inauspicious abysm,' glossing it by *naraka*, 'hell.' 4. The 'River of Heaven' is the celestial Ganges, whose descent from heaven is recorded in the *Mahābhārata*, 3. 108-109, and in *Rāmāyaṇa*, 1. 43. 35-38; cf. *Candīśataka*, stanza 3, note 2, and *Sūryaśataka*, stanza 47, note 7.

V.L. (b) JHB *nudanti pratidinam*; JHB *aśubhaṇ śubhra-*; the commentary suggests *aśubhaśvabhra-*. (c) K āpo *svargāpagāyāḥ*. (d) K *yāte 'nyalokāṇi*.

96

etat pātālapaṅkaplутam iva tamasāivāikam udgāḍham āśid
 aprajñātāpratarkyāṁ niravagati tathā 'lakṣaṇam suptam antah
 yādṛk sṛṣṭeh purastān niśi niśi sakalam jāyate tādṛg eva
 trāilokyāṁ yadviyogād avatu ravir asāu sargatulyodayo vah

The entire three worlds, when separated from Ravi (Sūrya),
 whose rising is like creation,¹
 Become, each night, such as they were before the creation;

[For then] they were utterly [plunged] in darkness, [being] indeed one [mass], and, as it were, submerged in the mire of Pātāla,²

Uncomprehended and incomprehensible; also, incapable of perception by the senses,³ without distinguishing marks, and immersed in sleep.⁴

May that Ravi (Sūrya) protect you!

Notes. 1. The rising of Sūrya is like creation, for as creation quickened into life the dormant mass of matter, so Sūrya arouses the sleeping universe to activity. 2. Lit. ‘they were as if submerged in the mire of Pātāla, being indeed utterly one because of darkness.’ 3. I have rendered *niravagati* by ‘incapable of perception by the senses’; its gloss is *pratyakṣasyā ’viśayam*, ‘beyond the reach of perception by the eye.’ 4. This stanza recalls *Manu*, 1. 5, where the condition preceding creation is described as follows: *āśid idam tamobhūtam aprajñātam alakṣaṇam | apratarkyam avijñeyam̄ prasuptam̄ iva sarvataḥ*, ‘This (universe) existed as darkness, uncomprehended, without distinctive marks, incomprehensible, unknowable, and, as it were, wholly immersed in sleep.’ Lit. *suptam̄ antaḥ* means ‘asleep within.’

V.L. (a) JHB *iva tamasā sākam udgāḍham*. (c) JHB *niśi nikhilam̄ jāyate*.

97

*dvīpe yo 'stācalo 'smin bhavati khalu sa evā 'paratrodāyādrir
yā yāminy ujjvalendudyutir iha divaso 'nyatra tīvrātapaḥ saḥ
yadvaśyā deśakālāv iti niyamayato no tu yam̄ deśakālāv
avyāt sa svaprabhutvāhitabhuvanahito hetur ahnām ino vah*

The Mighty (Sūrya), the Cause of Days, by his own power brings about the welfare of the world,

And he is not held in restraint even by time and place, for time and place are subject to him¹;

For what in this quarter of the earth is the Sunset Mountain, in another, indeed, is (Meru), the Mountain of Sunrise;

And when here it is night with brilliant moonlight, elsewhere it is day with intense heat.²

May that Mighty (Sūrya) protect you!

Notes. 1. The commentary explains that ‘time’ means ‘dawn, etc.,’ and ‘place’ means ‘east, etc.’ For a similar conception of the relation of

Sūrya into time and place, cf. stanza 18, note 8. 2. The divisions (*dvipas*) of the terrestrial world were, according to different authorities, four, seven, nine, or thirteen in number, and were grouped around Meru as lotus petals are grouped around a lotus; cf. stanza 23, note 3. The commentary explains: 'When indeed the blessed Thousand-rayed (Sūrya) rises in the south of Meru, then it goes to its setting in the north of Meru; [it goes to] mid-day in the east of Meru, and [it goes to] midnight in the west [of Meru]; from this as a cause, these two—place, beginning with the east, and time, beginning with the dawn-twilight—are dependent on this Ravi (Sūrya), but Ravi is not dependent on these two—time and place. Therefore the measuring severally of time and place by the revolving of the wheel of Sūrya is renowned in the mathematical science of computation.' On the 'Sunset Mountain,' cf. stanza 42, note 11.

V.L. (a) HB 'stācalesmin bhavati. (b) HB ujvalendudyutir; JHB 'nyatra diptatapah sah. (c) K no nu yam, HB niyamato no bhayam deśakālāv (one syllable short), J hi niyamato no bhayam deśakālāv. (d) H svapnabhāvāhitabhuvanahito, B svaprabhāvāhita-.

98

vyagrāir agryagrahendugrasanagurubharāir no samagrāir
udagrāih
pratyagrāir iṣadugrāir udayagirigato gogañāir gāurayan gām
udgādhārcirvilināmaranagaranagarāvagarbhām ivā 'hnām
agre śreyo vidhatte glapayatu gahanam̄ sa grahagrāmañir vah
(Sūrya), Lord of Planets, as he approaches (Meru), the Mountain of Sunrise, at the beginning of each day,¹ gilds² the sky³ with quivering⁴ multitudes of rays.

[These rays] are new, and shoot upwards, and [yet] have not attained their full length,⁵ and are [only] slightly hot; Their difficult task⁶ is to eclipse the moon and the principal planets, and, [as the sun rises higher], They dissolve,⁷ as it were, with their intense splendor, the offspring [of the sky], the clouds [that cling] about the mountain [which constitutes] the city of the gods.⁸ May (Sūrya), Lord of Planets, [who]⁹ bestows prosperity, cause [all] your distress¹⁰ to vanish¹¹!

Notes. 1. The phrase *ahnām agre*, 'at the beginning of days,' should perhaps, from its position, be taken with the benediction *glapayatu gahanam*, 'may he cause your distress to vanish.' The commentary, however,

does not so take it, and I have followed the commentary. 2. The participle *gāurayan*, 'gilding,' is seemingly a denominative formation from *gāura*, 'yellow.' 3. Bernheimer (Introd., p. 105) takes *gām*, which I have rendered as 'sky,' to mean 'earth,' and renders: 'indorando la terra, per modo che coi suoi monti e roccie immerse nelle fiamme ardenti, sembra la città degli dei.' 4. Lit. *vyagrāir* means 'confused,' 'agitated,' 'bewildered'; I have rendered as 'quivering.' 5. Lit. *no samagrāir*, which I have rendered 'have not attained their full length,' means 'not entire.' The full length of the rays cannot be seen, because the disk of the sun is still below the horizon; cf. stanza 19, note 6. 6. Lit. *-gurubharāir* means 'heavy burden'; I have rendered as 'difficult task.' 7. Lit. *vilīna* means 'melted,' the idea being that the clouds and mists appear to melt away under the action of the sun's rays. 8. Lit. 'gilding the sky, whose offspring, the clouds [that cling to] the mountain [that is] the city of the gods, are melted by [their] intense splendor.' For Bernheimer's rendering of this *pāda* see note 3. It may be remarked that *garbha*, which I have rendered as 'offspring [of the sky],' is used in a somewhat similar sense in *Rāmāyaṇa*, 4.28.3, to denote the fogs and vapors that are drawn up by the sun's rays during nine months, to be poured out again from the clouds upon the earth in the form of rain: *navamāsadhṝtan garbham bhāskarasya gabhastibhiḥ | pītvā rasam̄ samudrānām dyūḥ prasūte rasāyanam*, 'The sky, having drunk the moisture of the oceans by means of the rays of (Sūrya), Maker of Light, brings forth the elixir [of rain] as an offspring, which it has carried for nine months.' 9. The omission of a *yāh* as correlative to the *sa* in *pāda* (d) is unusual and leaves *vidhatte*, 'bestows,' grammatically without a subject. I would suggest emending the text so as to read *śam̄ yo* for *śreyo*. A similar omission of the relative occurs in stanza 33. Cf. stanza 24 (note 5), and *Caṇḍīśataka*, stanza 9 (note 4), where the demonstrative has been omitted. 10. Or, *gahanam̄*, 'distress,' may mean 'sin'; its gloss is *pāpam̄*, 'sin.' 11. Note in this stanza the alliteration (*anuprāsa*) of *g*, which occurs 25 times, and the assonance (*yamaka*) occasioned by the numerous recurrences of *gr* sounds.

V.L. (a) JHB *vyagrāir ugragrahodugrasanagurutarāir*, K *-gurutarāir*; the Kāvyaṁlā text reads *-guru bharāir*; I have emended as above. (c) J *uddhūmārcirvīlñā-*; J *-nagaranagagrāmagarbhām*, H *-nagaranagagrāgarbhām*, B *-nagaranagaragrāgarbhām*; J *-garbhām ivāhrām*. (d) HB *agre 'śreyo* (with *avagraha*).

99

yonih sāmnām vidhātā madhuripur ajito dhūrjaṭih śāmkaro
 'sāu
 mr̄tyuh kālo 'lakāyāḥ patir api dhanadāḥ pāvako jātavedāḥ
 itthām samjñā ḍavitthādīvad amṛtabhujām yā yadrcchā-
 pravṛttās

tāśām eko 'bhidheyas tadanugunaṇāir yaḥ sa sūryo 'vatād
vah.

(Brahmā),¹ Creator, [is called] the Originator of the Songs,²
(Viṣṇu), Foe of Madhu,³ [is called] the Invincible; (Śiva),
who has a burden of matted locks,⁴ [is called] the Bene-
ficient;

Mṛtyu (Yama) [is called] Time; (Kubera), Lord of Alakā,⁵ [is
called] the Giver of Wealth; and Jātavedas⁶ (Agni) [is
called] the Purifier;

These names of the gods thus originate by chance, after the
fashion of Davittha⁷ and the like,

And Sūrya alone is signified by them, by virtue of [his] qualities
which are in accord with those [names].

May that Sūrya protect you!

Notes. 1. This stanza offers difficulties at best, and the explanation of the commentary is not quite clear to me, but the meaning seems to be as follows: The epithets of the gods, such as *Samkara*, *Pāvaka*, etc., are, by convention, arbitrarily applied to Śiva, Agni, etc., but are pre-eminently applicable to Sūrya only, because Sūrya alone is really the Beneficent (*Samkara*), the Purifier (*Pāvaka*), etc. Thus, by virtue of having the same name, Sūrya is to be identified with all these deities. With reference to this identification, Bühler (*Die indischen Inschriften*, as cited in stanza 6, note 8) notes, in connection with this stanza, that Sūrya, in the *Praśasti* of Vatsabhaṭṭi, is extolled as Creator and Destroyer of the universe and so is identified there also with Brahmā and Śiva. Cf. also *Sūrya Upaniṣad* (as quoted by Kennedy, *Hindu Mythology*, p. 346), where it is said: 'Praise, therefore, be to thee, O Āditya (Sūrya), who art manifestly Brahmā, Viṣṇu, Rudra (Śiva), and all the gods.' 2. The commentary notes that by 'Songs (*sāmnāmī*)' is meant the *Sāma Veda*; Brahmā is usually credited with the production of the Vedas, as e.g. in *Viṣṇu Purāṇa*, 1. 5 (Wilson, vol. 1, p. 84-86). 3. The slaying of the demon Madhu by Viṣṇu is described in the *Märkandeya Purāṇa*, 81. 50-76 (Pargiter, p. 469-472); cf. *Mahābhārata*, 3. 203. 9-35. 4. On the etymology of *Dhūrjati*, 'Possessor of a burden of matted locks,' cf. stanza 71, note 4. 5. Kubera's city Alakā, which stood on a peak of the Himālayas, is described in the *Mahābhārata*, 3. 160. 36-41, as embellished with golden houses and crystal palaces, surrounded by a golden wall, and peopled by dancing, jesting women; cf. V. Faushböll, *Indian Mythology*, p. 186. 6. On the etymology of *Jātavedas* (Agni), see stanza 44, note 11. 7. The term *davittha*, 'which is said to mean "wooden antelope," is glossed by *dittha*. The latter is defined in the major St. Petersburg lexicon as

either 'ein hölzerner Elephant,' or 'ein wohlaussehender, dunkelfarbiger, mit allen Wissenschaften vertrauter junger Mann.' On *davittha* and *dīttha* as technical grammatical terms to indicate any arbitrary designation of a person or object, see *Sāhityadarpana*, 2. 12.

V.L. (a) HB, 'sāu is in *pāda* (b), thus making both (a) and (b) have the wrong number of syllables. (c) and (d) J *yadrcchāpravrttāḥ stāśām eko*, HB have *yadrcchāpravṛttāś tā-* in (c), and begin (d) with *-sām eko*, thus making both (c) and (d) metrically wrong. (d) JHB *tadanuguṇa-gaṇo yaḥ*, K *-guṇagaṇāḥ*.

100

devah kim bāndhavaḥ syāt priyasuhṛd athavā "cārya āhosvid
aryo

rakṣā cakṣur nu dīpo gurur uṭa janako jīvitam bijam ojaḥ
evam nirṇiyate yaḥ ka iva na jagatāṁ sarvathā sarvadā 'sāu
sarvākāropakārī diśatu daśasatābhīṣur abhyarthitam vah

It cannot indeed be determined whom the Thousand-rayed (Sūrya) is like,

Whether he is a god, or a kinsman, or a kind friend, or a teacher, or a master,

Or protection, or perhaps an eye, or a lamp, or a spiritual preceptor, or a father, or life, or the primary cause, or energy;

[But it is certain that] under all [these] guises, and at all times, and in all ways, he bestows benefits on the worlds.¹

May the Thousand-rayed² (Sūrya) grant your request!

Notes. 1. I have taken *jagatām* with *sarvākāropakārī*, 'a benefiter, in all guises, of the worlds.' The commentary, however, supplies *madhye*, 'in the midst,' and connects closely with *nirṇiyate*—'it cannot be determined in the midst of the worlds whom he is like.' 2. For the thousand rays of Sūrya, cf. stanza 13, note 11.

V.L. (a) J *āhosvid āryyo*, HB *āhosvid āryo*, K *āhosvid āryaḥ*. (b) JHB *vījam okah*. (c) JHB *sarvadā sarvado 'sāu*, K *sarvadā sarvadah*. (d) I have adopted *daśasatābhīṣur*, which is the reading of JHB and the commentary; the Kāvyamālā text reads *daśasatābhīṣur*. B *avyarthitam*, J *amyarthitam*.

101

ślokā lokasya bhūtyāi śatam iti racitāḥ śrīmayūreṇa bhaktyā
yuktaś caitān paṭhed yaḥ sakṛd api puruṣaḥ sarvapāpāir vimuk-
tah

ārogyam satkavitvam̄ matim atulabalam̄ kāntim āyuhprakarsam

vidyām āīsvaryam artham̄ sutam̄ api labhate so 'tra sūryaprasādāt

Here¹ end the hundred² stanzas³ composed by the illustrious Mayūra for the good of the world.

The mortal who, imbued with devotion, shall read these, though but once, will be absolved from all [his] sins,

And in this world, through the kindness of Sūrya, will receive freedom from disease, the true poetic gift,

Intelligence and unrivaled strength, beauty, length of days, knowledge, sovereignty, wealth, and offspring.

Notes. 1. A footnote in the Kāvyamālā edition states that this last stanza is not included in the commentary of Tribhuvanapāla, but does occur in one of the manuscripts used by the editors, and is also found in the commentary of Yajñeśvaraśāstri; cf. Introd., p. 103. 2. The commentary, referring to the singular *śatam*, ‘hundred,’ as a modifier of the plural *ślokās*, quotes the following verse: *vimsatyādyāḥ sadāikatve sarvāḥ samkhyeyasamkhyayoh*, ‘in the case of numbers and enumerated objects, all [the numbers], from twenty upwards, are always in the singular.’ This is in accord with the rule as stated in Whitney, *Skt. Grammar*, 486, b. 3. The commentary, with reference to the term *śloka*, and its use here to signify the *sragdhārā* meter, says: ‘Although the word *śloka* is [used] in [the sense of] a division of the *anuṣṭubh* meter according to the utterance of the *Srutabodha* [contained in the following maxim]: *śloke ṣaṣṭhami guru jñeyam sarvatra laghu pañcamam*, “in a *śloka*, it is [ə] recognized [rule] that the sixth syllable [must] always [be] heavy, [and] the fifth light,” yet, among its several meanings (*nānārthakatvāt tasya*), [there is] a use [of it] in [the sense of] “meter in general.” And Amarasiṁha [cf. *Amarakośa*, 3. 3. 1175], by way of instruction, says: *padye yaśasi ca ślokāḥ*, “[the term] *śloka* [is used] in [the senses] metrical composition and fame.” And in the *Samkrāntinirṇaya*, [which constitutes] the first part of the *Nirṇayasindhū* [-sindhū is the usual spelling], such metrical lines as *prāg īrdhvam̄ daśa pūrvataḥ ṣadavanis tadvat parāḥ pūrvataḥ* are made current by Kamalākarabhaṭṭa, who refers to them as *atra māmakāḥ samgrahaślokāḥ*, “my stanzas of recapitulation.”’

V.L. (c) J atulavalam̄ kīrttim. (d) JHBK sukhām̄ api labhate.

ANTHOLOGY STANZAS ATTRIBUTED
TO MAYŪRA

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INTRODUCTION

The stanzas attributed to Mayūra, both in the published and also in the unpublished anthologies, have been listed by Thomas in his recent edition of the *Kavīndravacanasamuccaya*.¹ They are seventeen in number, not counting citations from the *Suryaśataka*, and of these seventeen, sixteen are found in anthologies that have been already published. The exception is a stanza in Jalhaṇa's *Sūktimuktāvali* (1247-1260 A.D.),² an anthology as yet unedited. I have not been able to secure a copy of this verse, but from its opening words, *sābhiprāyam prāṇayasarasam* (quoted by Thomas, *op. cit.*, p. 67), it appears to have been composed in the *mandākrāntā* meter.

Of the sixteen published stanzas, some are quoted here from the *Subhāsitāvali* (after 1469 A.D.) of Vallabhadeva, others from the *Paddhati* (1363 A.D.) of Sāringadhara, and still others from the *Saduktikarṇāmrta* (1205 A.D.) of Śridhara Dāsa.³ The other anthologies which also cite some of these stanzas of Mayūra are, as listed by Thomas (*loc. cit.*), the *Padyāvali* of Rūpagosvāmin⁴ (reported published in Calcutta),⁵ and the following, which are as yet unpublished: the *Padyāmritataraṅgiṇī* of Haribhāskara, the *Sarasamgraha* of Śambhudāsa, and the *Subhāsitaratnakośa* of Bhaṭṭa Śrikṛṣṇa.⁶

¹ F. W. Thomas, *Kavīndravacanasamuccaya*, introd., p. 67-68, Calcutta, 1912.

² See above, Introduction, p. 9, note 3.

³ For the date of the *Saduktikarṇāmrta*, see above, Introduction, p. 62, note 1.

⁴ The *Padyāvali* is earlier than 1541 A.D.; cf. J. Eggeling, *Catalogue of the Skt. MSS in the Library of the India Office, Sanskrit Literature: B. Poetical Literature*, part 7, p. 1534-1537, no. 4034, London, 1904.

⁵ See Thomas, *Kavīndravacanasamuccaya*, introd., p. 11.

⁶ Thomas, *op. cit.*, *Corrections and Additions*, p. xi, states that one stanza of Mayūra is quoted in the unpublished *Sūktiratnāvali* of Vādyanātha.

The titles appended below to these miscellaneous stanzas have been supplied by myself, except that in the case of those quoted from the *Saduktikarṇāmrta*, the titles I have used are suggested by the headings of the *Saduktikarṇāmrta* chapters in which Mayūra's stanzas appear.

I have not included in the following group the four stanzas attributed to Mayūra in the *Bhojaprabandha*. These were given above,¹ and one of them, it will be remembered, was a quotation from the *Pañcatantra* (I. 32).

SIVA AND PĀRVATI

1

vijaye kuśalas tryakṣo na krīḍitum aham anena saha śaktā
vijaye kuśalo 'smi na tu tryakṣo 'kṣadvayam idam pāṇāu

2

kim me durodarena prayātu yadi ganapatir na te 'bhimataḥ
kah pradveṣṭi vināyakam ahilokah kim na jānāsi

3

vasurahitena krīḍā bhavatā saha kīdr̥ṣī na jihreṣi
kim vasubhir namato 'mūn surāsurān eva paśya purah

4

candra grahaṇena vinā nā 'smi rame kim pravartayasy evam
devyāi yadi rucitam idam nandinī āhūyatām rāhuḥ

5

hā rāhāu śitadamṣṭre bhayakṛti nikāṭasthite ratih kasya
yadi necchasi samṛtyaktah sampraty evāisa hārāhiḥ

6

āropayasi mudhā kim nā 'ham abhijñā kila tvadaṅkasya
divyam varṣasahasram sthitveti na yuktam abhidhātum

¹ See above, Introduction, p. 44, 46, 47.

7

ittham paśupatipeśalapāśakalilāprayuktavakrokteḥ
harsavaśataralatārakam ānanam avyād bhavānyā vah

1¹

PĀRVATĪ²: ‘O Vijayā,³ the Three-eyed (Śiva) is [too] skilful; I cannot play with him.’

ŚIVA: ‘I am skilful at winning, but I am not supplied with three dice⁴; here are [but] a pair of dice in [my] hand.’

2

PĀRVATĪ: ‘Why do I bother with this dice-play?’⁵

ŚIVA: ‘Let Gaṇapati (Gaṇeśa)⁶
depart if he is not wanted by you.’

PĀRVATĪ: ‘Who hates [i. e. wants to get rid of] Vināyaka⁷
(Gaṇeśa)?’

ŚIVA: ‘The snake-world
[hates Vināyaka⁷ (Garuḍa)]. Do you not
know that?’

3

PĀRVATĪ: ‘[Now],⁸ what sort of play is this with Your Highness minus funds⁹ [to stake]? Are you not ashamed?’

ŚIVA: ‘What [do you want] with the Vasus,⁹ [my attendants]? Just see before [you] those gods and demons making obeisance.’

4

PĀRVATĪ: ‘I have no joy, if I don’t get the moon.¹⁰ Why are you thus devising [puns]?’¹¹

ŚIVA: ‘Nandin,¹² let Rāhu¹³ be summoned, since it [so] pleases Devī (Pārvatī).’

5

PĀRVATĪ: 'Mercy! Who can take any comfort,¹⁴ when that sharp-fanged, awe-inspiring Rāhu is present?'¹⁵

ŚIVA: 'If you do not like [my] snake-necklace,¹⁶ I'll take it off at once.'¹⁷

6

PĀRVATĪ: 'Why do you uselessly produce [these puns]?¹⁸
I made no reference to your ornament.'¹⁹

ŚIVA: '[What! not know my lap?]'²⁰ That's not a nice thing to say when you have been sitting in it²¹ for a divine millenium.'

7

BENEDICTION: So may the face of Bhavānī (Pārvatī), the pupil of whose eye is tremulous with joy, protect you!

[This is that Pārvatī] to whom (Śiva), the Lord of Cattle, uttered «clever» puns, «like «soft» nooses»,²⁰ «while at dice-play».²¹

Notes. 1. These seven stanzas are given under Mayūra's name in the *Subhāsitāvali* of Vallabhadeva, 123–129 (ed. Peterson, Bombay, 1886), and also, but without indication of the name of their author, in the *Alamkārasarvasva* of Rājānaka Ruyyaka (fl. between 1128 and 1149 A.D.; cf. Duff, *Chronology*, p. 142, and especially H. Jacobi, in *ZDMG*, vol. 62, p. 291). In Ruyyaka's work they are given as an illustration of *vakrokti*, which is defined in the *Alamkārasarvasva* (translated by Jacobi in *ZDMG*, vol. 62, p. 609) as follows: 'Wenn ein in bestimmtem Sinne gesprochener Satz durch Betonung oder *Slēṣa* in anderem Sinne genommen wird, (so ist das die Figur) *Vakrokti*'. Perhaps 'punning in dialogue' best expresses in English the idea of *vakrokti*. For an exhaustive treatment of this rhetorical device, see the articles by Carl Bernheimer and Hermann Jacobi, in *ZDMG*, 63 (1909), p. 797–821; 64 (1910), p. 130–139, 586–590, 751–759. The *Alamkārasarvasva* has been edited, with the commentary of Jayaratha, in the Kāvyamālā Series, by Durgāprasad and Parab, Bombay, 1893 (see p. 176–177 for Mayūra's stanzas), and translated, with valuable introduction and notes, by Hermann Jacobi, in *ZDMG*, 62 (1908), p. 289–336, 411–458, 597–628 (Mayūra's stanzas on p. 610); cf. also Lüders, *Würfelspiel im alten Indien*, p. 66, note 1. 2. I have adopted, in general, the text and

arrangement of stanzas as given in the *Subhāsitāvali* (see note 1). Departures are indicated in the notes or in the *Variae Lectiones*. For convenience, in giving the variant readings, S is used to indicate the *Subhāsitāvali* text, and A the *Alamkārasarvasva*. The stanzas portray Śiva and Pārvati engaged in the pastime of throwing dice, and in the estimation of Peterson (*Subhāsitāvali*, p. 8 of the notes at the end of the volume), they formed the introduction of some work by M.yūra, now lost.

3. Vijayā was one of Pārvati's attendants; cf. *Caṇḍīśataka*, stanza 15, note 7. The pun rests on *vijaye* (vocative), 'O Vijayā,' and *vijaye* (locative), 'in winning'; for a similar pun involving the two meanings of this term, see *Caṇḍīśataka*, stanza 12.

4. The term *tryakṣa* means both 'Three-eyed (Śiva)' and 'supplied with three dice.'

5. Lit. 'what is there of me with [this] dice-play?'

6. By *kiṇi me durodareṇa*, 'What is there of me with dice-play?', Śiva pretends that he understands *kiṇi medurudareṇa*, 'Away with Fat-belly (Gaṇeśa).'

7. The pun rests on *vināyaka*, 'Remover (of obstacles)', meaning Gaṇeśa, and *vi-nāyaka*, 'Chief of Birds,' denoting Garuḍa. The latter was the inveterate enemy of all snakes, which formed the principal article of his diet; cf. *Sūryaśataka*, stanza 47, note 3.

8. In the arrangement of stanzas as given in the *Alamkārasarvasva*, this couplet is the fifth, and not the third, as it is in the *Subhāsitāvali*.

9. The pun here rests upon *vasurahitena*, 'without funds,' and secondarily, 'without Vasus.'

10. Lit. 'without the seizing of the moon, I am not in joy.' Peterson (p. 8 of the notes at the end of his edition of the *Subhāsitāvali*) renders: 'Unless you stake the moon, I do not play.' Śiva wore the moon on his diadem; cf. *Sūryaśataka*, stanza 42, note 10.

11. Jacobi reads *pratārayasy* and renders: 'Warum hintergeht du mich so?'

12. Nandin was one of Śiva's attendants.

13. Śiva wilfully understands *candragrahana*, 'seizing of the moon,' to mean 'Seizer of the moon,' i.e. the demon Rāhu, who is said to swallow the moon in eclipses; cf. *Sūryaśataka*, stanza 66, note 3.

14. Lit. 'whose is the pleasure?'

15. Śiva pretends he understands not *hārāhāu nikaṭasthite*, 'mercy! when Rāhu is present,' but *hārāhāu nikāṭasthite*, 'when your snake-necklace is present.'

16. Lit. 'if you do not like [it], this snake-necklace is just at once abandoned.'

17. Or perhaps, 'Why do you attribute falsely?', meaning 'Why do you put a false construction on everything I say?' Jacobi, however, reading *mudrām* (unmetrically) for *mudhā*, renders: 'Was gebrauchst du als Siegel?', and in a footnote says: 'mudhā ist wohl verlesen aus mudrām. Die Situation ist wohl die, dass Pārvati Śiva's Siegelring besehen will.'

18. Lit. 'I am not knowing of thy ornament.' By 'ornament,' Pārvati means the *hārāhi*, 'snake-necklace.'

19. Śiva interprets *tvadaṅka*, 'your ornament,' as meaning 'your lap.'

20. The puns are comparable to nooses, because they entangle.

21. The meter of these *vakrokti* stanzas is the *āryā*.

V.L. [In the following list of variants, the *Subhāsitāvali* text is indicated by S, and that of the *Alamkārasarvasva* by A (cf. above, note 2).]

Stanza 3: S has *vasubhinnamato*; A has *surāsurān nāīva paśyasi puraḥ*.

Stanza 4: A has *pratārayasy evam*. Stanza 5: S has *nikaṭasthe sita-damṣṭre bhayakṛti ratīḥ kasya*; S has *nechasi tattyaktaḥ*; A has *sampraty eṣāiva*. Stanza 6: S omits *kila*; S has *sthitvāivam̄ yuktaṁ abhidhātum*. Stanza 7: A has *iti kṛtapaśupati pēlavapāśaka lāprayuktavakrokti*.

STANZA IN PRAISE OF HARSA

*bhūpālāḥ śaśibhāskarānvayabhuvaḥ ke nāma nā "sāditā
bhartāram̄ punar ekam eva hi bhuvas tvām̄ deva manyāmahe
yenā 'ṅgam̄ parimṛṣya kuntalam athā "kṛṣya vyudasyāyatam̄
colam̄ prāpya ca madhyadeśam adhunā kāñcyām̄ karah pātitah*

What¹ earth-protecting [kings] are there not found, forsooth,
descended from the sun and moon?

Yet we regard you, Your Highness, alone indeed as the [real]
husband of the earth;

For, having touched her person, and caressed her hair, and thrown
aside her long robe,²

And seized [her round] the waist, your hand is now laid upon
her girdle.

[Or, punningly],

What earth-protecting [kings] are there not found, forsooth,
descended from the sun and moon?

Yet we regard you, Your Highness, alone indeed as the [real]
master of the earth;

For, having seized Aṅga, and drawn Kuntala [under your sway],
and scattered the uncontrollable Colas,³

And taken possession of the Madhyadeśa, your hand is now
laid upon Kāñcī.

Notes. 1. This stanza is quoted, under Mayūra's name, in the *Subhaśitāvali* of Vallabhadeva (stanza 2515 of Peterson's edition), and is supposed by Peterson (*op. cit.*, introd., p. 86) to refer to the conquests of the emperor Harṣa, Mayūra's patron. It should be noted, however, that Harṣa never extended his dominions so far to the south as to include the Colas and Kāñcī, for he was prevented from entering Southern India by his rival, Pulakeśin II, the emperor of the South; cf. Vincent A. Smith, *The Early History of India*, p. 340, 3d ed., Oxford, 1914. Ettinghausen,

who notes and translates the stanza in his *Harṣa Vardhana* (p. 47), believes it to be a stanza written before a campaign, forecasting what Harṣa intended to do. If this is so, the date of its composition may be approximately set as a little before 620 A.D., the probable year of the defeat of Harṣa by Pulakeśin II; cf. Vincent Smith, *op. cit.*, p. 340, 425. The meter of the stanza is the *sārdūlavikrīdita*. According to F. W. Thomas, in his *Kavīndravacanasamuccaya* (Calcutta, 1912), introd., p. 68, this stanza of Mayūra is also quoted in the following unpublished anthologies: Under the name of Vidyā in the *Saduktikarṇāmṛta* (book 3, stanza 71) of Śrīdhara Dāsa (the Bibliotheca Indica edition of this work has not reached book 3); anonymously in the *Padyāmr̥tataraṅgiṇī* (2.7) of Haribhāskara; anonymously in the *Subhāṣitaratnakośa* (4.41) of Bhaṭṭa Śrīkrṣṇa; and anonymously in the *Sārasamgraha* (2.36) of Śambhudāsa. According to Thomas, *op. cit.*, introd., p. 107, this stanza is likewise quoted anonymously in the *Padyaracanā* (3.1). This metrical treatise by Lakṣmaṇa Bhaṭṭa has been edited in the Kāvyamālā Series, no. 89 (Bombay, 1907-1908), but this edition is not accessible to me.

2. Resolve *vyudasyāyatam* of the text as *vyudasya āyatam*. 3. Resolve *vyudasyāyatam* of the text as *vyudasya ayatam*.

V.L. The text reads *parimṛṣya*; I have emended to *parimṛṣya*.

THE COW AND HER CALF

āhatyā "hatya mūrdhnā drutam anupibataḥ prasnutam mātūr
ūdhaḥ
kimcitkubjāikajānor anavaratacalaccārupuchasya dhenuḥ
utkarnam tarṇakasya priyatanayatayā dattahumukāramudrā
visraṁsatkṣīradhārālavaśabalamukhasyā 'ṅgam ātrpti ledhi

While¹ the calf repeatedly butts with its head, as it greedily
drinks from its mother's dripping udder,

With one knee slightly bent, and its pretty tail ceaselessly swish-
ing,

The cow, contentedly lowing over her dear offspring,² whose
ears are upraised,

And whose nose is flecked by drops of the stream of milk falling
[upon it], licks its body to her heart's content.

Notes. 1. This stanza is quoted, under Mayūra's name, in Sāringadhara's *Paddhati* (stanza 597 of Peterson's edition; cf. Aufrecht's partial edition in *ZDMG*, vol. 27, p. 70), in Vallabhadeva's *Subhāṣitāvali* (stanza 2425 of

Peterson's edition), and in Parab's *Subhāśitaratnabhāṇḍāgāra* (p. 326, stanza 16). I have adopted the reading as given by Parab. The variants are given below. The meter of the stanza is *sragdharā*. 2. Lit. 'lowing contentedly because of having a dear offspring.'

V.L. (a) Peterson (*Subhāś.*), *prasrutam mātūr*. (b) Aufrecht, *kimcit-kumcākajānōr*; Aufrecht, -*puchasya*. (c) Peterson (*Paddhati*), *uttīrnām tarṇakasya*; Peterson (*Subhāś.*) and Aufrecht, *uttīrnām tarṇakasya*. (d) Peterson (*Subhāś.* and *Paddhati*) and Aufrecht, *visramśikṣīra-*.

THE TRAVELER

**śamviṣṭo grāmadevyāḥ kaṭaghaṭitakuṭikuḍyakonāikadeśe
śite śamvāti vāyāu himakanīni ranaddantapañktidvayāgraḥ
pānthaḥ kanthām niśīthe parikuthitajarattantusamṛtanagurvīṁ
grīvāpādāgra jānu grahaṇa ca taṭkarpaṭām prāvṛṇoti**

Having¹ gone to rest in a certain spot in the angle of the wall of
the straw-built house of the tutelary goddess of the village,
While the wind, mixed with snowflakes, blows cold, and the edges
of his two rows of teeth are chattering,
The traveler,² at midnight, wraps about him his patched cloak,
heavy with its texture of very malodorous old threads,
[And] whose tatters crackle whenever he grasps his neck, or his
toes, or his knees.³

Notes. 1. The text of this stanza is given, under Mayūra's name, in the *Paddhati* of Sāringadhara, 138.13 (stanza no. 3947 of Peterson's edition), in Parab's modern anthology, the *Subhāśitaratnabhāṇḍāgāra* (p. 567, stanza 21), and in Vallabhadeva's *Subhāśitāvalī*. It is not, however, included in Peterson's edition of the *Subhāśitāvalī*, because of its being in a corrupt state in Peterson's manuscript; cf. Peterson, *Subhāśitāvalī*, introd., p. 86. According to Thomas (*Kavindravacanasamuccaya*, introd., p. 56), the *Saduktikarnāmṛta* (2.870) ascribes it to Bāṇa. The text I publish here is, with the exception of two words, that given in Peterson's *Paddhati*. The meter is *sragdharā*. 2. Perhaps 'wandering ascetic,' rather than 'traveler,' would better fit the individual here described as *pānthaḥ*; and the word *kanthā*, which I have rendered 'patched cloak,' is often used to denote the patched garments of a certain class of ascetics; cf. Monier-Williams, *Skt.-Engl. Dict.* s.v. *kanthā*. 3. A stanza very suggestive of this one by Mayūra, but attributed to Bāṇa, is given in the *Paddhati* (stanza 3946 of Peterson's edition; cf. Aufrecht's partial edition, *ZDMG*, vol. 27, p. 52). The occurrence in both stanzas of the words *pānthaḥ*, *grāmadevyāḥ*, *vātī*,

himakanini, karpaṭa, jarat, and koṇa, makes one wonder if they were not both worked out from the same *samasyā* (cf. above, Introd., p. 22, note 1). Because of the alleged rivalry of Bāṇa and Mayūra, I have thought it would not be amiss to present here this stanza of Bāṇa's, which runs as follows, the meter being *sragdharā* :—

*pūṇyāgnāḥ pūrṇavāñchaḥ prathamam agaṇītāploṣadoṣah pradoṣe
pāñthaḥ suptvā yathecchāṇi tadanu tanutṛṇe dhāmani grāma devyāḥ
utkampī karpaṭārdhe jarati pariṣade chidrini cchinna nāridro
vāte vāti prakāmaṇi himakanīni kāṇan koṇataḥ koṇam eti*

'The traveler, his desire [for warmth] satisfied at the public fire, [but]
not at first taking into account the danger of being scorched,
Forthwith at evening goes to sleep at his pleasure in the thinly-thatched
dwelling of the tutelary goddess of the village,
But when his slumber is broken, as the wind, mixed with snowflakes,
blows at will through his old, cold,
Half[-length] ragged garment that is full of holes, he, shivering and
crying, goes from corner to corner.'

It may be noted that this stanza is cited under Bāṇa's name in the *Saduktikarṇāmṛta* (2.869), and the *Sūktimuktāvalī* (127, b); and anonymously in the *Sūktimuktāvalī-saṃgraha* (104, a) and the *Subhāṣitāvalī* (no. 1857), cf. Thomas, in his *Kavindravacanasamuccaya*, introd., p. 55–56. It is also cited by Parab in his *Subhāṣitaratnabhāṇḍāgāra* (567.20).

V.L. to Mayūra's 'Traveler.' (a) The reading *kaṭa-* (for Peterson's *kuṭa-*) is supplied by Aufrecht (*ZDMG*, vol. 27, p. 71). (d) The reading *-karpaṭām* (for Peterson's *-karpaṭāṇi*) is that of Parab.

V.L. to Bāṇa's 'Traveler.' (b) I have adopted Peterson's *yatheccham*; Aufrecht reads *yathecham*. (c) Peterson reads *cchinna nāridre*, and Aufrecht reads *chinnanidro*. I have emended as above, the double *cch* in *cchinna-*, being necessary for metrical reasons. (d) Peterson reads *kaṇat koṇataḥ*.

THE Two ASSES

āghrāyā "ghrāya gandham vikṛtamukhapuṭo darśayan danta-
pañktim
dhāvann unmuktanādo muhur api rabhasā "kr̥ṣṭayā prsthala-
nah
gardabhyāḥ pādaghātadvigunītasuratapṛitir ākr̥ṣṭaśiśno
vegād āruhya muhyann avatarati kharaḥ khaṇḍitecchaś cirāya

An¹ ass, repeatedly sniffing the scent of a she-ass, his hollow mouth distorted,² displaying a row of teeth,
 Lets out a bray again and again as he runs along, eagerly following close at her heels³ because of [her] attraction⁴ [for him],
 And, with his amorous delight redoubled by her kicks, he [at length], with *membrum virile* extended,
 Mounts [her] with impetuosity. [Finally], stupefied [by his ecstasy], he descends [again to the ground], his desire⁵ at last sated.⁶

Notes. 1. This stanza is assigned to Mayūra in Vallabhadeva's *Subhāsi-tāvalī* (stanza 2422 of Peterson's edition), in Sārṅgadhara's *Paddhati* (stanza 585 of Peterson's edition), and in Parab's *Subhāśitaratnabhāṇḍagāra* (p. 327, stanza 17). I have adopted the text as given in the *Subhāsi-tāvalī*, and have given the variants below. The meter of the stanza is the *sragdharā*. 2. Lit. 'with hollow of mouth distorted,' the meaning being that the lips are drawn back and the jaws held apart. 3. The compound *prṣṭhalagnah*, which I have rendered 'following close at her heels' (cf. Monier-Williams, *Skt.-Engl. Dict.* s.v. *prṣṭha*), may perhaps be taken literally, meaning 'clinging to her back [in copulation],' but such a rendering rather anticipates *vegād āruhya*, 'having mounted [her] with impetuosity,' of the fourth *pāda*. 4. The word *ākrṣṭayā* appears to be an instrumental from a hypothetical nominative *ākrṣṭā*; I have rendered by 'attraction.' 5. Lit. 'with desire destroyed.' 6. For the salacity of the ass as noted in Sanskrit literature, see Pischel and Geldner, *Vedische Studien*, vol. 1, p. 82, Stuttgart, 1889. This stanza of Mayūra is cited anonymously in the *Sūktiratnāvṛdlī* (423); cf. Thomas, *Kavindravacanasamuccaya, Corrections and Additions*, p. xi.

V.L. (a) Peterson (*Paddhati*) and Parab, *vikaṭamukhaṇu*. (b) Peterson (*Paddhati*) and Parab, *dhāvaty unmuktanādo muhur api ca rasād bhrasṭayā prṣṭhalagnah*. (c) Peterson (*Paddhati*), *gardabhyā pāda-*. (d) Peterson (*Paddhati*) and Parab, *cirena* (for *cirāya*).

MAXIM ON SEPARATION

anudinam abhyāsadr̥dhāih soḍhum dīrgho 'pi śakyate virahah
 pratyāsannasamāgamamuhūrtvaghno 'pi durviṣahah

Separation¹ [of lovers], even though long, can be borne by those who are persevering at their studies day by day; [But] even a momentary hindrance to a reunion that is close at hand is intolerable.²

Notes. 1. Text given in Peterson's edition of the *Subhaśitāvali*, stanza no. 2045, where it is ascribed to Mayūra. However, in the introduction to the *Subhaśitāvali* (p. 86), Peterson marks this stanza with a (?), but gives no reason why he questions its authorship. This stanza is also given, though anonymously, in the *Paddhati* of Sāringadhabra (no. 3958 of Péterson's edition), which reads -vighnas tu durvirahāḥ for -vighno 'pi durviṣahāḥ. 2. The meter of this stanza is āryā.

THE BURNING OF THE CITY OF TRIPURA

samvyānāṁśukapallaveṣu taralam venīguṇeṣu sthitam
mandam kañcukasamdhisu stanataṭotsaṅgeṣu dīptārciṣam
ālokya tripurāvarodhanavadhūvargasya dhūmadhvajam
hastasrastaśārāsano vijayate devo dayārdrekṣaṇaḥ

Glory¹ to the God (Śiva), whose bow fell from his hand, and
whose eye became moist in pity,
As he saw the fire trembling on the scarfs of the mantles of the
crowd of women in the inner apartments of Tripura,²
Running up their rope-like braids, slowly [creeping] over the
folds of their bodices,
And flaming brightly on their laps and their rounded breasts.³

Notes. 1. This stanza is attributed to Mayūra's pen in the *Saduktikarṇāmṛta* (1. 15. 3), an anthology consisting of a collection of 2380 miscellaneous stanzas by 446 different poets. The stanzas deal with various subjects, five stanzas being devoted to each subject. The collection was compiled by Śrīdhara Dāsa, and was completed by him in 1205 A.D. (cf. Rājendralāla Mitra, *Notices of Skt. MSS.*, vol. 3, p. 134, no. 1180, Calcutta, 1876). The *Saduktikarṇāmṛta* is being edited in the *Bibliotheca Indica* Series by Rāmāvatāra Sarmā; the first fascicle, containing 376 stanzas (seventy-five full divisions of five stanzas each, and the first stanza of the seventy-sixth division), was published in Calcutta, in 1912. Thomas's analysis (given in his *Kavīndravacanasamuccaya*, introd., p. 67-68) shows that only four stanzas in the *Saduktikarṇāmṛta* bear Mayūra's name. These four occur in the first part of that work, and I cite them here from Sarmā's edition. 2. On the burning of Tripura, the triple city of the demons, by the flaming arrows of Śiva, see *Caṇḍīśataka*, stanza 16, note 3. 3. The meter of this stanza is the *śārdūlavikṛiṣita*. The following variant is given by Thomas, who cites the stanza in his *Kavīndravacanasamuccaya*, introd., p. 67, n. 3: (c) āloke.

THE ANGER OF UMĀ

anyasyāi samprati 'mam kuru madanaripo svāṅgadānaprasādām
nā 'ham sodhum samarthā śirasi suranadīm nā 'pi saṃdhyām
prāṇantum
ity uktvā kopaviddhām vighatayitum umām ātmadeham
pravṛttām
rundhānāḥ pātu śambhoḥ kucakalasahaṭhasparśakṛṣṭo bhujo
vah

'Now¹ bestow upon another woman this favor of giving [a dwelling-place in] thy body,² O (Śiva), Foe of Madana;
I am not able to carry on my head the River of the Gods,³ nor
can I make obeisance to Saṃdhi.'³
As Umā,⁴ full of anger, and bent upon separating [her] own body
[from Śiva's], was saying these words,
The arm of Śambhu (Śiva), [though] strained by violent contact
with her jar-like breasts, held her in check.⁵
May the arm of Śambhu (Śiva) protect you⁶!

Notes. 1. This stanza is given under Mayūra's name in the *Saduktikarṇāmṛta*, 1. 28. 5. 2. On the *ardhanārīśa* form of Siva, see *Suryaśataka*, stanza 88, note 4. 3. Gaṅgā (Ganges), the River of the Gods, and Saṃdhi, or Saṃdhyā, the personification of Twilight, were other wives of Śiva; cf. *Caṇḍīśataka*, stanzas 3 (note 2), 27 (note 3), 61 (note 4), and 74 (note 5). Śiva seems to have paid adoration to Saṃdhi at the twilight periods, and he is said to have been fond of the twilight dance; cf. *Suryaśataka*, stanza 55, note 10, and *Caṇḍīśataka*, stanza 16, note 4. 4. On Umā, see *Caṇḍīśataka*, stanza 17, note 4. 5. The picture presented is that of the enraged Umā pushing her breast against Śiva's encircling and detaining arm in her efforts to escape from his body. 6. The meter of this stanza is *sragdharā*. The following variants are given by Thomas, who cites the stanza in his *Kavīndravacanasamuccaya*, introd., p. 67, note 1: (b) *vohum, suradhunīm*. (d) *rundhānāḥ pātu śambhoḥ kucakala-sahaṭhasparśahṛṣṭā*.

THE CLAWS OF NARASIMHA

asrasrotastaraṅgabhramiṣu taralitā māṁsapāñke luṭhantah
sthūlāsthiranthibhaṅgāir dhavalavisalatāgrāsam ākalpayantah

māyāśimhasya śāureḥ sphuradaruṇahṛdambhojasamślesa-
bhājāḥ
pāyāsur dāityavakṣasthalakuharasarorājahaṁsā nakhā vah

The¹ nails of Śāuri (Viṣṇu), [who had assumed] the guise of a lion, dabbled in the whirlpools and waves of the stream of [Hiranyakaśipu's] blood,²

And wallowed in his flesh, [as if in] mud, and with fragments of the joints of his massive bones made a mouthful of white lotus-stalks,

And they enjoyed their tight clutch on his red and palpitating lotus-like heart,³

And were the king-flamingos of the pool-like hole in the breast of that Dāitya.

May the nails of Śāuri (Viṣṇu) protect you⁴!

Notes. 1. Mayūra is said to be the author of this stanza, which is recorded under his name in the *Saduktikarṇāmyta*, I. 41. 3. 2. Viṣṇu, in his incarnation as the Narasimha, or Man-lion, tore open with his nails the body of the demon Hiranyakaśipu; cf. *Caṇḍīśataka*, stanza II, note 1. 3. Literally, 'enjoying close contact with the red and palpitating lotus of his heart.' 4. The meter of this stanza is the *sragdharā*. The following variants are given by Thomas, who cites the stanza in his *Kavīndravacanasamuccaya*, introd., p. 67, note 2: (a) māṁsa-paṅke 'bhyaṭantah. (b) -bhaṅge dhavalabisa-la-tā-. (d) dāityavakṣaḥsthala-.

THE DREAM OF KRŚNA

śambho svāgatam āsyatām ito vāmena padmodbhava
krāuñcāre kuśalam sukham surapate vitteśa no dr̥ṣyase
ittham svapnagatasya kātiabharipoh śrutvā yaśodā girah
kim kim bālaka jalpasī 'ty anucitam thūthūkṛtam pātu vah

'O Śambhu¹ (Śiva), welcome! Be seated here; and thou, here on my left, O Lotus-born (Brahmā).'²

Hail to thee, O (Kārttikeya), Foe of Krāuñca,³ and happiness to thee, O (Indra), Lord of the Gods! O (Kubera), Lord of Wealth, thou art not seen.'⁴

When Yaśodā⁵ heard these words of Kṛṣṇa), Foe of Kāīṭabha,⁶
 as he lay dreaming,
 She said, with the indecorous accompaniment of a sound as of
 spitting: ‘What possibly art thou babbling, child?’
 May Yaśodā protect you⁷!

Notes. 1. This stanza is attributed to Mayūra in the *Saduktikarṇāmyta* (1. 53. 1), and also, according to Thomas (*Kavīndravacanasamuccaya*, introd., p. 67), in the *Kṛṣnakarṇāmyta* (2. 59), and in the *Padyāvalī* (stanza 146) of Rūpagosvāmin. This last-named work is reported to have been published at Calcutta (Thomas, *op. cit.*, introd., p. 11), but neither this edition nor any edition of the *Kṛṣnakarṇāmyta* is available for my use. 2. Siva appears to have the place of honor on Kṛṣṇa’s right hand, while Brahmā must be content with a seat on his left. 3. In *Mahābhārata*, 9. 46. 80–92, it is related that Kārttikeya pierced with his weapons the mountain Krāuñca, son of Himālaya, in order to get at the demon Bāṇa who had taken refuge within that mountain; cf. *Mahābhārata*, 3. 225. 33. 4. The words *no drśyase* may possibly signify ‘thou art disdained’; compare *Suryasatka*, stanza 58, where the phrase *vikṣitāḥ siḥa*, ‘ye are glanced at,’ embodies a gracious compliment addressed by Sūrya to the Rākṣasas. 5. Yaśodā was foster-mother to Kṛṣṇa; cf. the anecdote related in the notes to *Caṇḍīsatka*, stanza 25. 6. In *Mahābhārata*, 3. 203. 9–35, it is related that when Viṣṇu (Kṛṣṇa) was reposing on the great snake Sesha in the depths of the ocean, two demons, Madhu and Kāīṭabha, attempted to slay Brahmā as he lay in the lotus that grew from Viṣṇu’s navel. Viṣṇu, awakened by the trembling of Brahmā, arose, and after some parleying, obtained from the demons the boon that he (Viṣṇu) should be their slayer. He thereupon cut off their heads with his discus. A similar account of Kāīṭabha and Madhu is given in *Mārkandeya Purāṇa*, chapter 81 (Pargiter’s translation, p. 465–472); see also *Suryasatka*, stanza 99, note 3. 7. The meter of this stanza is *sārdūlavikṛidita*.

THE CANDĪŚATAKA OF BĀNA

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INTRODUCTION

ANALYSIS OF THE CANDIŚATAKA

NUMBER AND FORM OF THE STANZAS

Although supposed to contain a hundred stanzas, as the term *śataka* implies, the *Candīśataka* really consists of one hundred and two stanzas. Of these, all but eight are in the *āśis* or ‘benedictive’ form, like the stanzas of the *Sūryaśataka*, and these eight (viz. stanzas 3, 4, 21, 33, 38, 54, 71, 102) invariably contain, as substitute for the *āśis*, a *jayati* or *jayanti*, ‘Hail to,’ ‘Glory to,’ ‘Victorious is,’ etc. The *āśis*, or ‘benediction,’ usually assumes some such form as ‘May Candī protect you,’ or ‘May Candī grant you prosperity,’ ‘destroy your sins,’ ‘purify you,’ ‘grant your desires,’ ‘ward off troubles,’ ‘further your joy,’ etc. Protection seems desired most, and is asked for in 55 stanzas. Sometimes it is not the goddess herself who is invoked to grant the protection, prosperity, etc., but some part of her body, as, for example, her foot (stanzas 10, 12, 22, 92, 101), her lotus face (53), her toe-nails (9), or else some other agency, as her utterances (59), or her arrow (18). In some instances the boon is invoked through the medium of her son Kārttikeya (5, 67), her handmaid Jayā (19), Jayā’s amazement (69), and even through the slain Mahiṣa’s blood (40). The benediction is commonly expressed by a present imperative, active or middle, but seventeen times (stanzas 1, 5, 12, 22, 27, 29, 31, 42, 50, 62, 63, 69, 73, 77, 79, 82, 87) by a precative or root aorist optative, and seventeen

times by the imperative in *-tāt*¹ (*stāt* in stanzas 17, 19, 36, 39, 58; *avatāt* in stanzas 20, 28, 48, 51, 65, 75, 89, 93, 96, 97, 99, 100).

Mention should also be made of the dramatic touch given to nearly half of the total number of stanzas by the introduction into them of a character speaking in the first person. There is, however, no dialogue, since no reply is made to any utterance in any of the stanzas. As an illustration in point, we note that Cāndī is introduced as speaker in ten stanzas (viz. 1, 20, 24, 29, 31, 47, 48, 59, 60, 61). Her utterances may be classified as (a) taunts to the gods for having run away in the battle (stanzas 24, 29, 59, 60, 61); (b) an address to her limbs (stanza 1); (c) a rebuke to Mahiṣa (31); (d) a speech to Śiva (48); and (e) soliloquies (stanzas 20, 47).

Mahiṣa is the speaker in 19 different stanzas. He taunts, reviles, or derides the gods in general, and Viṣṇu, Śiva and Indra in particular, in stanzas 23, 34, 35, 57, 62, 65, 80, 83, 85, 91, 92, 99, 100; and he heaps opprobrium on Cāndī and her sons in stanzas 27, 28, 76, 77, 81, 82. Many of his taunts are coupled with boasts of his own prowess, but in every instance his words are cut short by the *coup de grâce* from the foot of Cāndī.

Jayā, Cāndī's handmaid, is the speaker in 7 different stanzas. She at times jests with (stanza 32), or praises (89) Cāndī, or consoles the wives of the gods (33); at other times, she mocks the gods (15, 69, 86), or incites them to greater efforts against Mahiṣa (38). Vijayā, a second handmaid of Cāndī, taunts the gods in stanza 21.

Śiva is quoted in 5 stanzas (12, 14, 16, 30, 88), and all his speeches are either addressed to, or are in praise of, Cāndī. The other speakers include Kārttikeya, Cāndī's son (67), the gods (4), the gods and demons (70), the sages of the three worlds (97), the foot of Cāndī (90), and even the toe-nails of Cāndī's foot (11). In all, 48 different stanzas contain a speaking character.

¹ See above, p. 96, where this construction has been discussed in connection with the analysis of the *Sūryaśataka*.

SUBJECT-MATTER

All but four of the stanzas of the *Cāṇḍīśatāka* picture some detail of the prolonged struggle between the goddess Cāṇḍī, who is more generally known as Pārvatī, wife of Śiva, and the buffalo-shaped demon Mahiṣā. The struggle of course ended with the death of the demon at Cāṇḍī's hands, or in this instance we might rather say at Cāṇḍī's feet, for it is worthy of remark that in more than 60 of the stanzas of this poem the killing of Mahiṣā is attributed directly to the power of the goddess's kick.¹ Of the four stanzas excepted, three (25, 45, 54) deal with the legend that portrays Kāṁsa's attempted slaying of Cāṇḍī (*Yoganidrā*), and one (49) describes Śiva on his knees, begging Cāṇḍī's pardon for the humiliation caused her by the burning up of Kāma.

THE LEGEND OF THE DEMON MAHISA

This legend of the demon Mahiṣā, the chief topic of the *Cāṇḍīśatāka*, can be traced to its source in the *Mahābhārata* and *Purāṇas*, but not until the Puranic period of the literature does

¹ See below, p. 251, and *Cāṇḍīśatāka*, stanza 4, note 4. Apropos of this glorification of Cāṇḍī's foot or kick, I cannot refrain from hazarding the suggestion that perhaps the *Cāṇḍīśatāka* was written by Bāṇa to propitiate the anger of his wife by praising the foot with which she had spurned him. The reader will remember (see above, p. 22–23) how Mayūra, while eavesdropping, heard a lover's quarrel in progress between Bāṇa and his wife. Bāṇa was saying: 'O faithful one, pardon this one fault; I will not again anger thee.' But she spurned him with her foot, and Mayūra heard her anklet tinkling (the tinkling of Cāṇḍī's anklet is mentioned in stanzas 6, 13, 43 and 44 of the *Cāṇḍīśatāka*). Then Bāṇa recited a propitiatory stanza in which he addressed his angry spouse as *subhrū*, 'fair-browed.' Thereupon Mayūra, unable to restrain his propensity for punning, interrupted the quarrel and said: 'Don't call her Subhrū (Subhrū was one of the six *kṛttikās*, the Pleiades, who were accounted the six mothers of Skanda; Cāṇḍī was his seventh mother; cf. *Cāṇḍīśatāka*, stanza 28, note 2), but Cāṇḍī,' which, punningly, means 'Don't call her fair-browed, but a vixen.' May not therefore the title *Cāṇḍīśatāka* have the underlying meaning of 'The Hundred Stanzas to the Vixen?' The matter is all legend, or mostly all; but speculation, even in legend, is not without interest.

Candī make her appearance as the opponent of the buffalo-shaped demon. In the *Mahābhārata*¹ we are told that on one occasion Indra appointed Skanda (Kārttikeya) to be commander-in-chief of the army of the gods, and sent him forth to do battle against the hosts of the demons. In the contest the gods at first swept everything before them, and were slaughtering their foes with unexpected success, when the champion of the demons, Mahiṣa, rushed forward to stem the tide. In his hand he carried a mass of rock as big as a mountain, and throwing it, he killed ten thousand of the celestial army. Then even Indra fled, and the chariot of Rudra fell into the hands of the raging demon. But just at this critical juncture, when the day seemed lost to the gods, Skanda, encased in golden armor, and riding in a golden car, came flying to the rescue, and hurling his *sakti*, severed Mahiṣa's head. And this head, we are told,² 'falling on the ground, barred the entrance to the country of the Northern Kurus, extending in length for sixteen *yojanas*, though at present the people of that country pass easily by that gate.'³

Again, in another book of the *Mahābhārata*,⁴ it is related in similar fashion that Skanda was made general of the army of the gods, and in one battle slew the demons Tāraka, Mahiṣa, Tripāda and Hradodhara, and, according to Aufrecht, the *Vāmana Purāṇa*

¹ *Mahābhārata*, 3. 229-231.

² I quote from the English translation of the *Mahābhārata*, by P. C. Roy, vol. 3, p. 706, Calcutta, 1884.

³ W. Crooke, *The Popular Religion and Folk-Lore of Northern India*, vol. 1, p. 45, 2d ed., Westminster, 1896, with evident reference to this passage, says: 'But besides these dragons which infest rivers and lakes, there are special water gods, many of which are the primitive water monster in a developed form. Such is Mahishāsura, who is the Mahishoba of Berār, and like the Bhainsāsura already mentioned, infests great rivers and demands propitiation. According to the early mythology this Mahisha, the buffalo demon, was killed by Kārttikeya at the Krauncha pass in the Himālaya, which was opened by the god to make a passage for the deities to visit the plains from Kailāsa.'

⁴ See *Mahābhārata*, 9. 44-46, especially 9. 46. 74-75; and cf. *Mahābhārata*, 8. 5. 57 and 7. 166. 16. In a late book of the *Mahābhārata* (13. 14. 313), Siva is addressed as *Mahiṣaghnā*, 'Slayer of Mahiṣa'.

likewise credits the six-faced Skanda with the killing of the buffalo-shaped Mahiṣa.¹

Literature subsequent to the *Mahābhārata*, however, notably the Puranic, is, with the exception of the passage in the *Vāmana* noted above, seemingly unanimous in ascribing the death of Mahiṣa not to the prowess of Skanda, but to that of Skanda's mother, Śiva's wife, who is variously denominated, although her most common appellatives are Devī, Pārvatī, Kālī, Caṇḍī, or Durgā.² Even in the *Mahābhārata*, Durgā is once³ addressed as 'Slayer of the Demon Mahiṣa (*mahiṣāsuranāśini*)',⁴ though the passage is supposed to be an interpolation.⁵ Elsewhere in the Epic it is Skanda, as we have seen, who is described as Mahiṣa's conqueror. As there seems to be no way of surely settling the rival claims of Durgā and Skanda to the honor of having killed the demon in question, we must either suppose that Durgā has usurped the fame originally belonging to her son, or else that Mahiṣa, after being once killed by Skanda, was obligingly born again in a second incarnation, so that the goddess might gain glory by bringing about his death a second time.⁶

The best account of Caṇḍī's struggle with Mahiṣa is given in the *Devīmāhātmya* section of the *Märkanḍeya Purāṇa*. A syn-

¹ Th. Aufrecht (*Catalogus Codicum Sanscriticorum Bibliothecae. Bodleianae*, p. 46, b, line 29, Oxford, 1864) says that the birth of Kārttikeya and the death of Mahiṣa are described in chapters 57–70 of the *Vāmana Purāṇa*.

² For Caṇḍī's relationship to Skanda (Kārttikeya), see *Caṇḍīśataka*, stanza 28, note 2.

³ Once, so far as I have discovered; there may be other references that I have failed to unearth, but no other instances are given in Sörensen's *Index to the Names in the Mahābhārata*. The vocative *mahiṣāṣṭkpriye*, though addressed to Durgā in *Mahābhārata*, 6. 23. 8, I take to mean 'O thou fond of buffalo's blood.' It is not cited by Sörensen as a proper name.

⁴ See *Mahābhārata*, 4. 6. 15.

⁵ See B. C. Mazumdar, *Durgā: Her Origin and History*, in *JRAS*, 1906, p. 355–362.

⁶ In the *Skanda Purāṇa* it is related that the demons Caṇḍa and Muṇḍa, who had been slain by Caṇḍī, were born again and subsequently slain a second time by Śiva; cf. Vans Kennedy, *Ancient and Hindu Mythology*, p. 339–340, and footnote.

opsis of this account is as follows.¹ Once, during a conflict between the gods and demons, Indra and the gods were vanquished and driven from heaven by the buffalo-demon Mahiṣa. Appeal for help was made to Viṣṇu and Śiva. As these two divinities listened to the tale of the defeat of their fellow-immortals, a great energy, full of intense anger, issued from their faces. This energy, amalgamating with the energies that proceeded from the bodies of the rest of the gods, became incarnate as the goddess Caṇḍī ('Angry One'). She was hailed by the gods as their champion against Mahiṣa, and weapons and gifts were showered upon her. Śiva gave her his trident; Kṛṣṇa (Viṣṇu), his discus; Agni, a spear; the Maruts, a bow and arrows; Indra, the thunderbolt; Yama, a staff; Varuṇa, a noose; Kāla, a sword; Himavat, her father, a lion to ride on; and Viśvakarman, an ax and many jewels, including armlets and anklets. Caṇḍī, thus equipped, uttered a loud shout, and rushed forth to give battle to the army of the demons. Her thousand arms were kept busy hurling weapons, and immense numbers of the demons were slain. At length came the duel with Mahiṣa himself. The struggle was prolonged. In the form of a buffalo (*mahiṣa*), the demon bit, kicked and gored to death hundreds of the celestials immediately surrounding Caṇḍī, or lashed them with his tail, bellowing loudly meanwhile. Then, as he caught sight of the lion of the goddess, he pawed the ground, and tossed huge mountains. When he had approached within range of the goddess, and she had succeeded in entangling him with her noose, he on the instant turned himself into a lion, and the fight began anew. After a further exchange of blows, and as Caṇḍī was severing his head from his body, he became a man, then an elephant, and finally was metamorphosed into his original shape—that of a buffalo—and began to toss hills and mountains at Caṇḍī with his horns. The goddess, pausing only long enough to drink some intoxicating liquor,

¹ See the translation of the *Märkaṇḍeya Purāṇa* by F. Eden Pargiter, in the Bibliotheca Indica Series of the Asiatic Society of Bengal, chapters 82-84. Cf. also Ludovicus Poley, *Devimahatmyam* (Sanskrit text and Latin translation), Berlin, 1831.

sprang at Mahiṣa, her eye red with anger, and struck him with her foot. Then, as he lay stunned upon the ground, she pierced him with her trident and cut off his head.¹

In this account of the duel as given in the *Mārkandeya*, emphasis seems to be laid on the efficacy of Caṇḍī's kick as the final *coup de grâce* that ended the struggle. The same emphasis appears in the *Caṇḍīśataka*. As already pointed out, this little poem consists merely of a series of stanzas of which nearly every one contains a reference to, or pictures some incident in this battle between Caṇḍī and Mahiṣa, the dominant thought that gives unity to the whole being the glorification of the foot of Caṇḍī, and it is the kick of the goddess, rather than the goddess herself, that is praised in a majority of the stanzas as the conqueror of Mahiṣa.

Prominence is also given to the foot of Caṇḍī as Mahiṣa's executioner in the following prayer addressed to Durgā (Caṇḍī) by a character in one of the anecdotes of the *Kathāsaritsāgara* :—

namas tubhyam̄ mahādevi pādāu te yāvakañkitāu
mṛditāsuralagnāsrapañkāv iva namāmy aham

paritrātās tvayā lokā mahiṣāsurasūdani²

Homage to thee, O Mahādevī (Caṇḍī); I worship thy feet that are stained with lac-dye,
As if with the clinging, clotted blood [lit. mud of the blood] of the demon that was crushed [by them] . . .
The worlds were protected by thee, O Slayer of the Demon Mahiṣa.

¹ For a picture of this combat, see E. B. Havell, *Indian Sculpture and Painting*, plate 20, p. 61, London, 1908. Here is represented a stone relief, found at Singasari (Java), and now in the Ethnographic Museum at Leyden. It belongs to the period of Brahmanical ascendancy in Java, 950-1500 A.D. The goddess is portrayed standing over the prostrate carcass of a buffalo, under which form Mahiṣa had concealed himself, and having seized the real dwarf-like person of the demon, who had issued from the buffalo, is preparing to deal him his death-blow. A somewhat similar picture is found in Moor's *Hindu Pantheon*, plate 19. According to an account given in *EI*, vol. 9, p. 160-161, the cult statue in one of the temples at Dantewārā (near Jagdalpur) shows the goddess, with eight arms, in the act of slaying the buffalo-demon.

² See Hermann Brockhaus, *Kathā Sarit Sāgara*, 7. 37. 44-46, Leipzig, 1862; cf. C. H. Tawney, *Kathā Sarit Sāgara* (Engl. tr.), vol. 1, p. 337, Calcutta, 1880.

Again, in two other passages of the *Kathāsaritsāgara*, the achievement of the goddess is mentioned; in one of these allusions Durgā (Cāndī) is addressed in the following words:—

jaya mahiṣāsuramārīni

jaya jagadarcitaçarāṇe¹

Hail thou Slayer of the Demon Mahiṣā; . . .
Hail thou whose foot is worshiped by the universe.

In the other passage it is said of a devotee of Durgā (Cāndī):—

*pravīśyā "yatanaṇi tasyāḥ prāṇamya ca vibhāvya ca
pādāpadmatalākṣiptamahiṣāsuramardinīm²*

Having entered her temple, and having worshiped, and having meditated on her . . .

As the Crusher of the Demon Mahiṣā who was spurned by her lotus foot.

Compare also, in this connection, Bāṇa's *Kādambarī*, where a certain *candāla* maiden is said to be

aciramṛditamahiṣāsurarudhiraraktaçarāṇām iva kātyāyanīm³

like Kātyāyanī (Cāndī), whose foot was reddened by the blood of the demon Mahiṣā who had recently been crushed [by it],

and see the stanza in Padmagupta's *Navasāhasrāṅkacarita* which reads:—

*mahāahiṣaniṣpeṣakelih pāram agād dvayoh
rājñas tasyā 'ticandasya candikācaraṇasya ca⁴*

The sport of clashing [in fight] with a mighty buffalo (*mahiṣā*) reached its culmination [in the case] of [these] two—
That very angry king and the foot of Cāndikā.

In two inscriptions we find the same emphasis laid on the foot, or kick, of Cāndī. One is an undated copper-plate inscription found in the district of Gorākhpur, and now the property of

¹ See Brockhaus, 12. 78. 90-91; Tawney, vol. 2, p. 255.

² See Brockhaus, 12. 80. 27-28; Tawney, vol. 2, p. 263.

³ See Peterson, *Kādambarī*, p. 11, 2d ed., Bombay, 1889; cf. also C. M. Riddings, *Kādambarī* (Engl. tr.), p. 9, London, 1896.

⁴ See the edition of the *Navasāhasrāṅkacarita* by V. S. Islāmpurkar, part I, chapter 2, stanza 25 (p. 24), Bombay, 1895.

the Asiatic Society of Bengal. The inscription is in Sanskrit, and is metrical, consisting of 23 stanzas. Its purport is the grant by Madoli, minister of a certain prince Jayāditya, of the village of Dummuddumāka to Durgā (Caṇḍī), the intent of the donor presumably being that the income derived from the village should be applied to the support of that goddess's worship. The invocation, consisting of four stanzas, is addressed to several deities, and the fourth of these stanzas, the one which invokes Pārvatī, runs as follows :—

*namo 'stu nirjitāśeṣamahiṣāsuraghātine
pārvatīpādāpadmāya jagadānandādāyine¹*

Salutation to the lotus foot of Pārvatī (Caṇḍī), which gives joy to the world,

And which destroyed the demon Mahiṣa by whom all had been overcome.

The other inscription, in Sanskrit, and metrical, but undated, was discovered in 1785 A.D., cut in the rock near the entrance to a cave of the Nāgārjunī Hill in the Gayā District of the Bengal Presidency. It records the installation in the cave, by the Maukhari chieftain Anantavarman, of an image of Caṇḍī under the name of Kātyāyanī, and the grant of a village to the same goddess. The opening stanza, in the *sārdūlavikṛīdita* meter, is as follows :—

*unnidrasya saroruhasya sakalām ākṣipya śobhām rucā
śūvajñām mahiṣāsurasya śirasi nyastah kvaṇannūpurah
devyā vah sthirabhaṭīvādaśadṛśim yuñjan phalena 'rthitām
diśyād acchanakhaṇśujālaṭilah pādah pādam sampadām²*

The foot of Devī (Caṇḍī), [which] excels in splendor the entire beauty of a full-blown lotus,

Was, with its tinkling anklet, disdainfully placed on the head of the demon Mahiṣa;

And it endows with a [suitable] reward [that] state of supplication which is such as bespeaks firm devotion.

May [this] foot of Devī (Caṇḍī), fringed with the rays of [its] pure nails, point out to you the path to prosperity!

¹ Edited, with text and translation, by H. T. Colebrooke, *Miscellaneous Essays*, 2, 220, 222, 225, London, 1873; edited later by Prof. Kielhorn, IA, vol. 21 (1892), p. 169. Kielhorn believes the inscription may be dated as belonging to the beginning of the tenth century A.D.

² Text, translation and comment in CII, vol. 3 (*Gupta Inscriptions*), p. 226-227.

But to return to the legend. According to Aufrecht, the origin of Kātyāyanī (Cāndī), and her killing of Mahiṣa, are also related in the *Vāmana Purāṇa*, chapters 19–21.¹ As I have no text or translation of the *Vāmana* accessible, I shall have to give the substance of the account as taken therefrom by Kennedy, and included by him in his *Hindu Mythology*.² It differs somewhat from the account given in the *Mārkaṇḍeya*, and runs as follows. Mahiṣasura defeated the gods in battle, and they thereupon hastened to Viṣṇu to implore aid. As they were all gathered together, there issued from their eyes and faces a mountain of effulgence, and from it Kātyāyanī (Cāndī) became manifest, blazing like a thousand suns, and having three eyes, hair black as night, and eighteen arms. The gods presented to her their several weapons, and thus equipped, she proceeded to the Vindhya Mountain. There she was seen by two demons, Caṇḍa and Muṇḍa, who reported to their master, Mahiṣa, the existence of a lovely maiden dwelling alone on the Vindhya. Mahiṣa sent forthwith, proposing marriage, but the wily goddess replied that the custom of her family required that its daughters should marry only those who were able to conquer them in battle. Mahiṣa accepted the challenge and marshaled his forces. The battle raged long and fiercely, and Cāndī had to contend against the great difficulty that Mahiṣa had been rendered invulnerable by a boon of Siva. Finally, however, she sprang upon the demon's back, and with her tender feet so smote his head that he fell senseless to the ground. She then cut off his head with her sword.³

For still another account of the slaying of Mahiṣa, the reader is referred to the *Vārāha Purāṇa*, where, according to Aufrecht's

¹ Aufrecht, *Cat. Cod. Bibliothecae Bodleianae*, p. 46, b, lines 10–12. As was noted above (p. 249), the *Vāmana*, in a later chapter, ascribes the death of Mahiṣa to the prowess of Skanda.

² V. Kennedy, *Ancient and Hindu Mythology*, p. 335–337.

³ In the *Mārkaṇḍeya Purāṇa* (chapters 85–92), there is a legend similar to this, but the demon who sues for Cāndī's hand is there said to be Sumbha, not Mahiṣa, and the mountain is Himālaya, not Vindhya; Caṇḍa and Muṇḍa play the same part in both accounts.

synopsis¹—I have no text from which to quote—the story is told in chapters 92–94. We should also note the stanza in Kṛṣṇa-miśra's *Prabodhacandrodaya*, where it is said:—

krodham . . . kātyāyanī 'va mahiṣam̄ vinipātayāmī?

I will destroy Anger, as Kātyāyanī (Caṇḍī) [destroyed] Mahiṣa..

See likewise the major St. Petersburg Sanskrit lexicon, where the following *cognomina ex virtute* are listed as appellatives of Caṇḍī in recognition of her victory over the great demon: *mahiṣaghnī*,³ *mahiṣamathani*,⁴ *mahiṣamardini*,⁵ *mahiṣasuraghātinī*,⁶ *mahiṣasurārdinī*,⁷ *mahiṣasurasūdanī*⁸; mention is also made there of the *mahiṣamardiniṭantra*, -*mantra*, -*stotra*.⁹

As regards other references to Mahiṣa in Sanskrit literature, the *Bhāgavata Purāṇa* states that he was one of the demons who fought with the gods for the possession of the nectar produced at the churning of the ocean, and that on that occasion his opponent was Vibhāvasu (Agni, Soma, or Kṛṣṇa—the epithet is applied to all three), while Bhadrakāli (Caṇḍī) fought with Sumbha and Niśumbha.¹⁰ The *Bhāgavata* also gives Mahiṣa's

¹ Aufrecht, *op. cit.*, p. 59, a, line 12.

² See the ed. by H. Sastri, Calcutta (undated), act 4, stanza 45, p. 106.

³ In *Durgotsavapaddhati* and *Devīpurāṇa*, which are cited in the *Śabda-kalpadruma* (vol. 3, p. 678, a), a modern encyclopedic work by Rādhākāntadeva.

⁴ See an inscription recorded in *EI*, vol. 4 (1896–1897), p. 317–318.

⁵ See Hemacandra's *Abhidhānacintāmaṇi*, 205 (ed. by Śivadatta and Parab, in the *Abhidhāna-Sangraha*, no. 6, Bombay, 1896); see also Aufrecht, *op. cit.*, p. 94, b, line 44. At Rāmtek, in the Central Provinces, there is a temple dedicated to an eight-armed Mahiṣasuramārdinī; cf. *IA*, vol. 37 (1908), p. 203.

⁶ See *Harivamṣa*, 9428, or 2. 107. 11.

⁷ See *Harivamṣa*, 10274; but the text which I am using—ed. by Nārāyaṇātmaja Vināyakarāya, Bombay, 1891—reads here (2. 120. 43): *bandhana-mokṣakārīni*.

⁸ See *Kathāsaritsāgara*, 7. 37. 46; cf. above, p. 251.

⁹ Aufrecht, *op. cit.*, p. 104, a, line 14 (*tantra*); p. 93, b, line 2 (*mantra*); p. 94, a, line 32 (*stotra*).

¹⁰ See *Bhāgavata Purāṇa*, 8. 10. 31–32; ed. by Tukārāma Jāvajī, Bombay (?), 1898.

genealogy, making him the son of Anuhrāda, grandson of Hiranyakaśipu, and greatgrandson of Kaśyapa and Diti. He was first cousin to Rāhu, and had a brother named Bāśkala.¹ In the *Sāura Purāṇa*² there is described a combat between Caṇḍī and Raktāsura,³ a son of Mahiṣa, but I have found no further reference to a family of the demon. In the *Vāmana Purāṇa* he is said to be the son of Rambha,⁴ and according to popular belief in India to-day, he was the son of Jambha.⁵

The reason why Mahiṣa is presented to us in the form of a buffalo is given by Crooke in his *Popular Religion and Folk-Lore of Northern India*. I quote from this work as follows⁶: ‘According to the legend as told in the *Mārkaṇḍeya Purāṇa*,⁷ Diti, having lost all her sons, the Asuras, in the fight with the gods, turned herself into a buffalo in order to annihilate them. She underwent such terrible austerities to propitiate Brahmā, that the whole world was shaken and the saint Supārśva was disturbed at his devotions. He cursed Diti that her son should be in the shape of a buffalo, but Brahmā so far mitigated the curse that only his head was to be that of a buffalo. This was Mahiṣasura . . . who is supposed to be the origin of the godling Mahasoba, worshiped in Western India in the form of a rude stone covered with red lead.’

In modern times Mahiṣa still ‘lives in fame,’ for Māisur, or

¹ See *Bhāgavata Purāṇa*, 6. 18. 10–16.

² Wilhelm Jahn, *Das Sāurapurāṇam, ein Kompendium spätindischer Kulturgeschichte und des Śivaismus*, chap. 49, Strassburg, 1908.

³ This is doubtless the same as the demon Raktabija, whose death at the hands of Caṇḍī is described (*Mārkaṇḍeya Purāṇa*, chapter 88) as an incident in the battle between Caṇḍī and the demons Śumbha and Niśumbha. The death of Raktabija is celebrated to-day in the Shyāmā Pūjā in honor of Kāli (Caṇḍī), India’s most terrible and gruesome festival; cf. W. J. Wilkins, *Modern Hinduism*, p. 231–232, London, 1887.

⁴ In chapter 18 of the *Vāmana*, according to the synopsis given by Aufrecht, *op. cit.*, p. 46, b, lines 10–11, cf. *Sabdakalpadruma*, vol. 3, p. 679, a.

⁵ See the English translation of the *Mahābhārata*, by P. C. Roy, vol. 4, p. 15, footnote.

⁶ Crooke, vol. 2, p. 237.

⁷ I have been unable to locate the passage in the *Mārkaṇḍeya*.

Mysore, is certainly derived from Mahiṣāsura,¹ and the great festival of the Durgā-Pūjā is annually celebrated in Bengal during the month āśvina (Sept.–Oct.), to commemorate the demon's death at the hands of Durgā or Caṇḍī. At this festival the goddess is represented, both in painting and image, with her many arms brandishing various weapons, in the act of slaying the buffalo-demon; and the festival is regarded as such an important event, that the government offices are closed and business is suspended so long as the holiday is in progress.² It is also recorded that at Sapta Śring, in the Chandor range of hills, a spot is pointed out where Mahiṣa, in the course of his struggle with Caṇḍī, flew directly through a rock.³ And it may be noted, too, that the Caṇḍī-Mahiṣa legend is probably responsible for the fact that even to-day buffalos are sacrificed to the goddess Durgā (Caṇḍī).⁴

MYTHOLOGICAL ALLUSIONS

Apart from references to the legend of Mahiṣa, mythological allusions are very common throughout the *Caṇḍīśataka*. They are connected not only with Caṇḍī's life and acts, but also with many of the oft-told tales that form the basis of the Vedic, Epic, and Puranic mythology. To name only a few, there might be mentioned the allusions to the slaying of Hiranyakasipu by Viṣṇu, to the descent of the Ganges from heaven, to the growth of the Vindhya mountain, the destruction of Tripura by Śiva, Viṣṇu's plunge into the waters of primeval chaos, Skanda and his foster-mothers, the thousand eyes of Indra, and so on. The more obscure allusions will be explained in the notes to the various stanzas.

¹ Crooke, vol. 2, p. 237; cf. Lewis Rice, *Mysore and Coorg from the Inscriptions*, p. 14, note 1, London, 1909, where the derivation of Mysore is given as from *Maiśuru*, meaning 'Buffalo-town.'

² B. C. Mazumdar, *Durgā: Her Origin and History*, in *JRAS*, 1906, p. 355; W. J. Wilkins, *Modern Hinduism*, p. 227–231; Monier-Williams, *Hinduism*, p. 183, London, 1877.

³ Cf. *IA*, vol. 2 (1873), p. 163.

⁴ Crooke, *op. cit.*, vol. 2, p. 237; cf. Colebrooke, *Essays*, vol. 1, p. 101, note 1.

EPITHETS OF CĀNDI

Although Bāna's poem is entitled *Cāndiśataka*, the name Cāndī, or Cāndikā, occurs in but five of the stanzas, and only 28 different appellatives in all are used in referring to the goddess, who is mentioned by some title in every stanza. These 28 epithets or titles are as follows.

Epithets belonging to Cāndī as the daughter of Himālaya. These include *Pārvatī*, 'Daughter of the Mountain' (a patronymic derived from *parvata*, 'mountain'; it is found in stanzas 10, 13, 16, 18, 20, 34, 37, 47, 56, 60, 65, 72, 73, 74, 77, 80, 90, 97, 100, 101, and in stanza 23 as V.L.—21 stanzas in all); *Hāimavatī*, 'Daughter of Himavat' (stanzas 19, 33, 38, 59); *Kanyā 'dreh* (35, 84); *Sutā 'dreh* (68); *Sāilaputri* (82); *Adrijā* (28), all of which mean 'Daughter of the Mountain'; and *Umā* (stanzas 17, 24, 27, 31, 36, 39, 57, 58, 62, 63, 85, 91—12 times in all), which is etymologically explained as from *u mā*, 'O don't!' (cf. *Cāndiśataka*, stanza 17, note 4).

Epithets belonging to Cāndī as the wife of Śiva. These include *Śivā* (stanzas 2, 6, 23, 30, 32, 88, and stanzas 7, 11 and 39 as V.L.); *Bhavānī* (21, 66, 79, 81, 94, and 30 as V.L.); *Rudrāṇī* (70, 78, 92, 98); *Śarvānī* (64, 83, 95); they signify the female counterparts of Śiva, Bhava, Rudra and Śarva, respectively. To these should be added *Smararipumahisi* (69), 'Consort of (Śiva), Foe of Smara (Kāma)', and *Mātrī* (5, 67), 'Mother (of Kārttikeya).'

Epithets belonging to Cāndī in her horrific aspects. These include *Kālī* (11, 26, 41, 61) and *Kālikā* (51 as V.L.), which mean 'Black One'; *Bhadrakālī* (22, 76, 89), meaning 'Honored Black One'; *Kālarātrī* (53), 'Night of Fate'; *Durgā* (8), 'Inaccessible One'; *Cāndī* (9, 71) and *Cāndikā* (46, 49, 102), meaning 'Angry One'; *Lohitā* (41), 'Red One'—the redness being due to anger; and *Kātyāyanī* (14, 25, 43), referring, perhaps, to her fiery aspect.

Epithets belonging to Cāndī in her benign aspects. These include *Devī* (1, 4, 7, 10, 15, 40, 42, 44, 50, 52, 97, and 8 as V.L.),

signifying 'Goddess'; *Ambikā* (12, 48, 51, 75, 86, 93, 96, 99), meaning 'Mother' or 'Good Woman'; *Saptalokijananī* (54), 'Mother of the Seven *Lokas*'; *Āryā* (3, 55), 'Noble One'; *Kṣamā* (45), 'Patience,' or 'Earth,' or 'Able One,' or 'Mighty One'; and *Gāurī* (29, 41, 87), 'White One.'

EPITHETS OF MAHISA

Mahiṣa is mentioned by name or epithet in all of the stanzas, except five, viz., 25, 45, 49, 54, 71. He is regarded by the poet as having but three aspects—that of the buffalo, that of a descendant of Diti and Danu, and that of a foe of the gods. His epithets may therefore be conveniently grouped under these three headings, although it should be noted that the epithets belonging to each group are often intermingled with those belonging to the other groups.

Epithets belonging to Mahiṣa by virtue of his buffalo form. These include *Mahiṣa* (stanzas 2, 3, 4, 8, 9, 15, 16, 19, 22, 24, 29, 30, 31, 39, 41, 42, 44, 48, 50, 51, 55, 58, 63, 66, 67, 68, 88, 92, 93, 96), meaning 'Buffalo'; *Lulāya* (102), signifying 'Wallower'; *Paśupati* (37), 'Lord of Cattle'; *Mahiṣasura* (72), 'Buffalo-demon'; *Mahiṣasurariḍu* (5, 17, 77, and 6 as V.L.), 'Buffalo[-shaped] Foe of the Gods.'

Epithets belonging to Mahiṣa by virtue of his being a descendant of Diti and Danu. These include *Ditija* (21), *Diti-tanaya* (60), and *Dāitya* (35), which all signify 'Offspring of Diti'; *Dāityādhīśa* (7), *Dāityapati* (56), *Dāityanātha* (84), and *Dāityendra* (80), all meaning 'Lord of the Dāityas'; *Dāitya-senādhinātha* (83), 'Overlord of the Army of the Dāityas'; *Dāityah janamahiṣah iva* (79), 'Dāitya like an Ordinary Buffalo'; *Dāityah mahiṣavapuh* (38), 'Dāitya with the Body of a Buffalo'; *Dāityah mahiṣitavapuh* (52, 67, 74), 'Dāitya whose Body had been changed into that of a Buffalo'; *Dāityah chala-mahiṣatanuh* (86), 'Dāitya in the Guise of the Body of a Buffalo'; *Dāityah gīrvāṇaśatrūḥ* (87), 'Dāitya, Foe of the Gods';

Mahādāityah tridaśaripuh (43), ‘The Great Dāitya, Foe of the Gods’; *Danuja* (24, 27), and *Dānava* (62, 70), ‘Offspring of Danu’; *Dānavah mahiṣatanubhṛt* (82), ‘Offspring of Danu, bearing the Body of a Buffalo’; *Asura* (57, 85, 91), ‘Demon’; and *Asurapati* (47), ‘Lord of the Demons.’

Epithets belonging to Mahiṣa by virtue of his being a foe of the gods. These include *Devāri* (76, 93), *Devadviṣ* (40), *Surāri* (13, 94, 97, 99), *Suraripu* (20, 90, 97, 100), *Girvāṇāri* (28), *Amararipu* (24, 98), *Marudasuhṛt* (1), and *Divāukoripu* (23), which all mean ‘Foe of the Gods’; *Tridaśaripupati* (59), and *Vibudharipupati* (78), both meaning ‘Lord of the Foes of the Gods’; *Tridaśapatiripu* (6), ‘Foe of the Lord of the Gods’; *Duṣṭadevārinātha* (81), ‘Lord of the Wicked Foes of the Gods’; *Devāriḥ mahiṣacchadmā* (69), ‘Foe of the Gods, disguised as a Buffalo’; *Devāriḥ kāitavāviṣkṛtamahiṣavapuh* (75), ‘Foe of the Gods, who had assumed as Disguise the Body of a Buffalo’; *Surāriḥ miṣamahiṣatanuh* (95), ‘Foe of the Gods, disguised under the Body of a Buffalo’; *Surāriḥ mahiṣitavapuh* (101), ‘Foe of the Gods, whose Body had been changed into that of a Buffalo’; *Girvāṇāśatruḥ mahiṣatanubhṛt* (73), ‘Foe of the Gods, bearing the Body of a Buffalo’; *Mahiṣākāraḥ suradveṣi* (32), ‘Foe of the Gods in the Form of a Buffalo’; *Dyudhāmnām vidvit mahiṣitavapuh* (18), ‘Foe of the Gods, whose Body had been changed into that of a Buffalo’; *Chalamahiṣatanuh nākalokadvīṭ* (10), ‘Foe of the Heavenly World, disguised under the Body of a Buffalo’; *Triviṣṭaparipu* (55), ‘Foe of Indra’s Heaven’; *Gotrasya śatruḥ* (24), ‘Foe of the Family (of the Gods)’; *Ari* (11, 12, 15, 21, 29, 37, 46, 60, 94), *Ripu* (30, 33, 34, 38, 55, 88, 89), *Satru* (11, 26, 58, 61, 64, 90), *Dviṣ* (12), *Dviṣat* (14), *Arāti* (31), and *Dveśin* (67), all meaning ‘Foe’; *Dviṭ mahiṣavapuh* (36), ‘Foe who had the Body of a Buffalo’; and *Kāitavāviṣkṛtamahiṣatanuh vidviṣan* (35), ‘Foe who had assumed as Disguise the Body of a Buffalo.’

STYLE AND RHETORICAL DEVICES¹

The style of the *Candīśataka* appears to be the *Gāudī*, like that of the *Sūryaśataka*, for it abounds in compounds, has strength and grace, and has a fair number of instances of *anuprāsa*, 'alliteration.' As regards rhetorical figures and devices, the poem presents examples of such as are typical of every *kāvya* composition. For instance, the *āśis*, as was noted above,² occurs in almost every stanza. The *śleṣa*, or 'pun,' is also of frequent occurrence, and occasionally the paronomasia is carried to such an extent that nearly a whole stanza may be rendered throughout in two ways (see stanzas 13, 21, 27, 30, 34, 41, 55, 69, 77, and especially stanzas 8, 46, 62, 65, 68, 70, 88). Frequent use is also made of *yamaka*, or 'assonance,' the placing in juxtaposition of words or syllables having similar sounds (cf. stanzas 36 and 52); and the kindred device, *anuprāsa*, or 'alliteration,' is not uncommon (cf. stanzas 38 and 70). Worthy of remark, too, are the examples of *citra* ('picture'), and *venikā* ('braid'), types of *varṇānuprāsa*, or 'syllable alliteration' (cf. the notes to stanzas 40 and 66), of *virodha*, or 'apparent contradiction' (stanza 62), and of *utpreksā*,³ or 'poetic fancy' (stanzas 1, 22, 40). Noticeable is the absence of the elaborate similes that appear here and there in the text of the *Sūryaśataka*.

GRAMMATICA NOTABILIORA

Among the more or less unusual grammatical constructions occurring in the *Candīśataka*, I would call attention to the following: the imperative in *-tāt* (discussed above, p. 96); the imperative *jahihi*, with short penult for metrical reasons (stanza 34; cf. *Sūryaśataka*, 59); the accusative *devān* (stanza 38), used as a sort of object of the compound *jayokte*, 'in the address of Jayā

¹ For explanation of the various rhetorical devices that are mentioned in this paragraph, see above, p. 89–95, where the style of the *Sūryaśataka* has been discussed in detail.

² See above, p. 245.

³ Attention has been called to most of these rhetorical devices of the *Candīśataka* in the notes to the stanzas in which they occur.

to the gods'; the genitive of the agent with *gamyā* (stanza 42; cf. *Sūryasatka*, 23)—*gamyam agner*, 'assailable by Agni'; the imperative with *na* (stanza 57)—*na avata*, 'do not protect'; the phrase *sthātum gatabhayam* (stanza 86), 'unafraid to stand,' with the infinitive depending on the compound; the adverbial gerund *dhyāyam dhyāyam* (stanza 97); the absence of a demonstrative correlative to the *ye* in stanza 9; the use of the particle *purā* (stanza 33) to give to a present tense the force of a future. For further discussion of these constructions, see the notes to the stanzas in which they occur.

METER

All the stanzas of the *Cāndisatka*, except six, are composed in the *sragdharā* meter, which, as will be remembered, is likewise the meter of the *Sūryasatka*. The six exceptions—stanzas 25, 32, 49, 55, 56 and 72—are written in *śārdūlavikridita*.

SANSKRIT WORKS THAT QUOTE THE CĀNDIŚATAKA

The *Cāndisatka* seems not to be widely cited either in the anthologies, the *alāmkāras*, or in other Sanskrit works. The *Paddhati* of Śāringadhara quotes but one stanza (no. 66), and none of the verses appear to have found their way into Vallabhadeva's *Subhāṣitāvali*. King Bhoja's rhetorical work, the *Sarasvatikanṭhabharana*, cites stanzas 40 and 66 as illustrations of the rhetorical devices *citra* and *veṇikā* (see below, in the notes to *Cāndisatka*, stanzas 40 and 66), and also stanza 49, but I have not discovered any other citations in the *alāmkāra* literature¹. In Mahendra's commentary on Hemacandra's lexicographical work, the *Anckārthasaṅgraha*, the use, in stanza 1, of *aṅghri* (or, *aṁhri*) for *pāda*, 'foot,' is considered worthy of note.² Stanza 66

¹ The editors of the Kāvyamālā edition of the *Cāndisatka* state (p. 1, note 2) that this work of Bāna is cited in the *Kāvyānuśāsana* of Vāgbhāta, and in Arjunavarmadeva's commentary on the *Amaruśatka*.

² See p. 59 of Zachariae's edition (cf. above, p. 100).

appears to have been a favorite, for besides being quoted in the *Paddhati* and in the *Sarasvatikanthābharaṇa*, it is found in the *Harihārāvali* of Hari Kavi, in the *Saduktikarnāmṛta* of Śrīdhara Dāsa, and in the *Subhāṣitaratnabhāṇḍāgāra*, Parab's modern anthology. References to these citations will be found in the notes to stanza 66.

MANUSCRIPTS AND COMMENTARIES

Aufrecht, in the three volumes of his *Catalogus Catalogorum* (vol. 1, p. 177; vol. 2, p. 36; vol. 3, p. 38), lists six references to catalogues recording the existence of manuscripts of the *Candīśataka*. Possibly there are to be added to this list the manuscripts used by the editors of the *Kāvyamālā* edition of this work of Bāṇa's, and the manuscript acquired and read by Bühler (cf. *IA*, vol. 1, p. 111), but it is more reasonable to suppose that these are included among those to which Aufrecht refers. In a manuscript of the Whish collection (cf. Aufrecht, vol. 3, p. 38), the *Candīśataka* is called the *Candīkāṣaptati*, apparently because it there contains only about the first seventy stanzas.

Of commentaries on the *Candīśataka* there appear to have been discovered two, or possibly three. One of these is by Dhaneśvara, son of Someśvara of Daśakurajñāti (cf. Aufrecht, vol. 1, p. 177; S. R. Bhandarkar, *Report of a Second Tour in Search of Skt. MSS made in Rajputana and Central India in 1904-5 and 1905-6*, p. 52, Bombay, 1907), and was used by the editors of the *Kāvyamālā* edition, as noted by them on p. 1, note 2. A second, anonymous commentary, which was also used by the editors of the *Kāvyamālā* edition, is possibly the same as that recorded by Kielhorn in his *Report on the Search for Skt. MSS in the Bombay Presidency, during the year 1880-1881*, p. 84, no. 31, Bombay, 1881. A third, of Jain authorship, and comprising marginal glosses for verses 1-84 (cf. Bühler in *IA*, vol. 1, p. 111; J. Eggeling, *Catalogue of the Skt. MSS in the Library of the India Office*, part IV, no. 2625, or 2538a), is perhaps identical with the foregoing anonymous *tīkā*.

EDITIONS AND TRANSLATIONS

The only edition I have been able to find recorded is that printed in *Kāvyamālā*, IV (1887), p. 1-37, edited by Durgāprāsāda and Paraba, with an abridged commentary extracted from the *ṭīkā* of Dhaneśvara and the anonymous commentary mentioned in the preceding paragraph. I have not discovered the existence of any translation from the original Sanskrit.

COMPARISON OF THE SŪRYAŚATAKA WITH THE
CANDIŚATAKA

The *Sūryaśataka* and *Candīśataka*, though by different authors, exhibit in some regards noteworthy similarity. Both are *śatakas*, the *Sūryaśataka* containing 101 stanzas, and the *Candīśataka*, 102. The meter in both is the *sragdharā*, except that six stanzas of the *Candīśataka* are composed in *sārdūlavikṛidita*. In both poems the stanzas, except eight in the *Candīśataka* that contain a *jayati* or *jayanti*, are in the *āśis*, or 'benedictive,' form. In both the *āśis* is expressed by a precative or imperative, and the imperative in *-tāt* is a feature in both, occurring 21 times in the *Sūryaśataka* and 17 times in the *Candīśataka*.

As regards subject-matter, both poems deal with well-worn themes—the praise of the deities Sūrya and Candī respectively—and both authors, Mayūra and Bāna, have embellished their productions with numerous allusions drawn from the vast and seemingly inexhaustible storehouse of Vedic, Epic and Puranic mythology.

In the matter of style, both poems are in the *Gāudī rīti*, and both exhibit the usual *kāvya* elements, such as *śleṣa*, *yamaka*, etc.; but the rhetorical devices are on the whole more marked and more numerous in the *Sūryaśataka* than in the *Candīśataka*. Especially noticeable in this regard is the absence in the *Candīśataka* of the rather elaborate similes that occur here and there in the stanzas of the *Sūryaśataka*. The use of descriptive epithets to

indicate the chief characters is a marked characteristic of both compositions.

Among the points of difference may be mentioned the fact that about half of the stanzas of the *Candīśataka* contain a speaking character, although there is no dialogue, whereas nearly all the stanzas of the *Sūryaśataka* are descriptive in style. Again, the *Sūryaśataka* contains subdivisions of the subject-matter, devoting some stanzas to the praise of Sūrya's rays, others to that of his chariot, horses, etc.; but the *Candīśataka* has no such subdivisions and adheres closely to its set theme, the praise of Candī and of her victorious left foot. And it may be noted that the lack of variety thus engendered sometimes approaches monotony in this poem of Bāṇa's. On the whole, the *Sūryaśataka* appears to me to be the more scholarly and thoughtful work of the two. The *Candīśataka* is distinctly in lighter vein, and its stanzas, if measured by occidental ideas and standards, often lack dignity and seriousness. Besides, among later writers the *Sūryaśataka* seems to have enjoyed a greater reputation than its rival, the *Candīśataka*, if we may judge by the greater number of times it is found quoted in Sanskrit literature.

COMPARISON OF THE SŪRYAŚATAKA AND CANDĪŚATAKA WITH THE BHAKTĀMARASTOTRA

It seems not inappropriate, in view of their association in the Jaina tale, to compare the *Sūryaśataka* and *Candīśataka*, which are more or less alike, with the supposedly rival poem of Mānatunga, the *Bhaktāmarastotra*. There is really little basis for comparison. The *Bhaktāmarastotra* is not a śataka, but consists of 44 stanzas (48 in some MSS) in praise of the Jina, the latter in most of the stanzas being directly addressed by the worshiper. The stanzas are not in the *āśis* form, like those of the *Sūryaśataka* and *Candīśataka*, and their meter is *vasantatilakā*, not the *srag-dharā* in which the other two poems are composed. The Sanskrit, in spite of the numerous compounds, is comparatively simple, and

there seems to be an almost utter absence of *śleṣa*, or paronomasia, a fact that may perhaps be adduced as an argument in favor of adopting the earlier date—3d or 4th century A.D.—which I have advocated above (p. 18) for the *Bhaktāmarastotra*. There are numerous mythological allusions, as in the *Sūryaśataka* and *Cañdiśataka*, and in several stanzas praise is heaped without stint upon Sūrya. On the whole, the *Bhaktāmarastotra* is a much less elaborate work than either of its alleged rival poems.

THE CANĐÍŚATAKA OF BĀÑA

TEXT AND TRANSLATION

1

mā bhāṅkṣir vibhramam bhrūr adhara vidhuratā keyam āsyā
'sya rāgam
pāne prāny eva nā 'yam kalayasi kalahaśraddhayā kim tri-
śūlam
ity udyatkopaketūn prakṛtim avayavān prāpayantyeva devyā
nyasto vo mūrdhni muṣyān marudasuhṛdasūn saṃharann
aṅghrir aṁhah

'Spoil¹ not thy coquetry, O brow; O lower lip, why this distress?
O face, banish thy flushing;
O hand, this (Mahiṣa) is not² indeed living; why dost thou
brandish a trident, with desire for combat?'³
While Devī (Caṇḍī) caused by these words, as it were, the parts
of her body that displayed signs of rising anger to resume
their normal state,
Her foot,⁴ which took away the life of (Mahiṣa), Foe of the
Gods, was set down upon his head.⁵
May the foot of Devī (Caṇḍī) destroy your sin!

Notes. 1. Professor G. Bühler, in a short article entitled *On the Caṇḍikāśataka of Bāñabhaṭṭa*, in *Indian Antiquary*, vol. I, p. 111-115, gives the transliterated text and the translation of stanzas 1-5, 9 and 102.
2. The commentary offers also the alternative of taking *nā* as meaning *puruṣah*, 'male,' and paraphrases: 'O hand, this male, a mere insect, is to be slain by a mere blow from my foot.' 3. Such personifying of parts of the body is an instance of the rhetorical figure called *utprekṣa*, 'Poetic Fancy'; cf. Introd., p. 92. 4. The use here of *aṅghri* (or, *aṁhri*) for *pāda*, 'foot,' is considered worthy of note by Mahendra in his commentary on Hemacandra's lexicographical work, the *Anekārtha-saṃgraha*; see p. 59 of the edition of Zachariae, mentioned above, Introd., p. 100. 5. Bühler (*IA*, I. 113) renders as 'placed on your heads,' but I have followed the commentary.

Variae Lectiones. [Variant readings taken from Bühler's transliteration (cf. note 1) are indicated by B. The great majority of the variants are those found in the footnotes of the Kāvyamālā edition, and they are given without distinguishing letter, except that they are indicated by K in stanzas 1-5, 9 and 102, to distinguish them from the variants given by Bühler. The letters (a), (b), (c), (d) refer to the *pādas* of the stanzas, taken in order.] For the first stanza the only variant is found in (c), the reading of K being *sthāpayantyeva devyā*.

2

humkāre nyakkṛtodanvati mahati jite śiñjitāir nūpurasya
 ślisyacchṛṅgakṣate 'pi kṣaradasṛji nijālaktakabhrāntibhāji
 skandhe vindhyādribuddhyā nikāṣati mahiṣasyā "hito 'sūn
 ahārṣid
 ajñānād eva yasyāś caraṇa iti śivam sā śivā vah karotu

While the mighty bellowing [of Mahiṣa], which [ordinarily] surpassed the [roar of the] ocean, was outdone by the tinkling of [Caṇḍī's] anklet,¹

And while the wound [caused] by his horn that encircled [her foot], created, with its flowing blood, the mistaken impression that it was her own lac-dye,²

Her foot, being set down on Mahiṣa's scraping shoulder, in the belief that it was the Vindhya Mountain,³

All unawares⁴ took away his life. May that Śivā (Caṇḍī) bring about your happiness!

Notes. 1. The usual mighty bellowing had sunk to a dying moan. 2. As Śivā's (Caṇḍī's) foot rested on the demon's shoulder, it was encircled by his long horn (cf. stanzas 41 and 44), whose tip inflicted an insignificant wound as he writhed in the death agony. The wound was scarcely noticed by the goddess, who mistook the slight flow of blood for her foot-lac. 3. The commentator sees in *vindhya* a *śleṣa*, and would permit a double rendering of it, as follows: 'Her foot, <in the belief that it was [resting on] the Vindhya Mountain>, was set down on Mahiṣa's shoulder, that rubbed against it, <believing it to be the Vindhya Mountain>.' The reciprocal error whereby the foot of Śivā (Caṇḍī) mistook Mahiṣa for the Vindhya, and *vice versa*, was due, the commentator informs us, to the dark color both of the buffalo-demon and of the foot of the goddess. Śivā (Caṇḍī), it will be remembered, was once taunted by Śiva because of her dusky complexion; cf. Wilkins, *Hindu Mythology*, p. 289. The Vindhya range was one of the abodes of Śiva, and if we adopt the double

rendering here suggested, we shall have to suppose that Mahiṣa was wont to use it as a rubbing-post. 4. The explanation of 'unawares' (*ajñānat*) seems to be as follows: The foot of Śivā (Caṇḍī) cannot believe that Mahiṣa is present; first, because of the absence of any bellowing; secondly, because so powerful a demon would certainly have inflicted a much more serious wound than the slight scratch it has received; and in the third place, though the foot does see Mahiṣa, it mistakes his dark body for the familiar Vindhya. Being thus unconscious of Mahiṣa's presence, it 'unawares,' or 'unwittingly,' takes away his life. This appears to be the idea of the commentator, who concludes: 'Thus the error arose from the triple cause that has been mentioned.'

V.L. (a) B *nudati jite*. (b) B *śliṣyachṛṅgakṣitepi*, emended by Bühler to *śliṣyacchṛṅgakṣatāt prakṣaradasṛjī*.

3

jāhnavyā yā na jātā 'nunayaparaharakṣiptayā kṣālayantyā
nūnam no nūpureṇa glapitaśāśirucā jyotsnayā vā nakhānām
tāṁ śobhām ādadhānā jayati navam ivā 'laktakām pīdayitvā
pādenāiva kṣipantī mahiṣam asurasādānaniśkāryam āryā

[There is a beauty of Caṇḍī's foot]¹ that was not produced by the purifying Jāhnavī² (Ganges), when sent by Hara (Śiva), intent on conciliating her,

Or indeed through her anklet that dims the luster of the moon,
or through the gleam of her toe-nails.

[But] Āryā (Caṇḍī) acquired this beauty in her victory,³ by crushing Mahiṣa and tossing him aside merely with her foot
<As worthless through the taking away of his life-juice>, like a fresh lac-branch <which becomes worthless through the taking of its sap>.⁴

[In this stanza the usual benediction is omitted.]⁵

Notes. 1. Three of the recognized means of adorning the feet among the ancient Hindus were anklets, polishing the toe-nails, and staining with red lac-dye. If we bear this in mind, the meaning of the stanza seems to be as follows: The beauty of foot which the wife of Śiva never acquired by anklet or toe-nail, or by washing in the Ganges (also a wife of Śiva), whose stream was sent by him to pacify her jealousy, she does acquire when, as Āryā or Caṇḍī, she slays the demon Mahiṣa and receives the red stain of his blood, which, like lac, gushes over her foot as she stamps on him and crushes out his life. 2. The Ganges was brought down to earth

by Bhagiratha, to purify the ashes of the sixty thousand sons of King Sagara. In order to lessen the force of its fall, Śiva caught it on his head and checked its course by his matted locks. He afterwards sent it on its way to earth by way of the Himālaya Mountain. This descent of the Ganges disturbed the sage Jahnū as he was performing a sacrifice, and in his anger he drank up its waters; but afterwards, relenting, he allowed the river to flow from his ear; hence the Ganges is called Jāhnavī, 'Daughter of Jahnū'; cf. *Mahābhārata*, 3. 108–109; *Rāmāyaṇa*, I. 43. 35–38; Moor, *Hindu Pantheon*, pl. 7, 9, 11; John Dowson, *A Classical Dictionary of Hindu Mythology*, p. 108, London, 1879. 3. Lit. 'is victorious, appropriating this beauty.' 4. I have treated the compound *asurasādāna-niṣkāryam* as a *śleṣa*, and have given it a double rendering, following the suggestion of the commentary, which reads: 'Just as anyone, having crushed lac with his foot, and having extracted its juice, throws away the sapless part, so Devī (Caṇḍī), having taken the life, which corresponds to the juice [in lac], threw away Mahiṣā.' For a similar conception, cf. stanza 39, note 4. 5. A similar omission of the benediction occurs in stanzas 4, 21, 33, 38, 54, 71 and 102. In all of these stanzas, however, there is found, as substitute for the benediction, either a *jayati* or a *jayanti*, 'victorious is (or, are)', 'glory to,' 'hail to.'

V.L. (a) B *jatānunayaparihara-*, K *jātā 'navamapurahara-*. (c) B *nijam ivā 'laktakam*.

4

mṛtyos tulyam̄ trilokīm̄ grāsitum̄ atirasān̄ niḥsṛtāḥ kīm̄ nu
 jihvāḥ
 kīm̄ vā kṛṣṇāṅghripadmadyutibhir arunitā viṣṇupadyāḥ pada-
 vyāḥ
 prāptāḥ saṃdhyāḥ smarāreḥ svayam̄ uta nutibhis tisra ity
 ūhyamānā
 devāir devītriśūlāhatamahiṣajuso raktadhārā jayanti

'What? Have the tongues of Mṛtyu (Yama) issued [from his mouth] in his excess of greed to devour the three worlds all at once?

Or are the streams of Viṣṇupadī (Ganges) reddened by [contact with] the splendor of the lotus feet of Kṛṣṇa (Viṣṇu)?

Or have the three twilights appeared voluntarily [in response] to the worship of (Śiva), Foe of Smara?'¹

Such was the speculation of the gods in regard to the victorious

jets of blood welling² from Mahiṣa who was slain by the trident³ of Devī (Caṇḍī).⁴

[In this stanza the usual benediction is omitted.]⁵

Notes. 1. The epithet Smara denotes Kāma, the Hindu Cupid. For Siva's hostility to Kāma, see *Suryasataka*, stanza 55, note 9. 2. Lit. 'victorious are the jets of blood dwelling in Mahiṣa.' 3. The jets of blood issuing from the triple wound caused by the three-pronged trident are three in number and are red; we should therefore expect the tongues of Yama, the streams of Ganges, and the twilights, which are all compared to the jets of blood, to be likewise three in number and red. As for the tongues of Yama, they may be assumed to have been red, like ordinary tongues, but I have been unable to find any reference to their number. The streams of Viṣṇupadī (Ganges) are three, for it is stated in the *Mahābhārata* (3. 109. 10) that Gaṅgā, on her descent from heaven (cf. stanza 3, note 2), divided herself into three streams; cf. also *Rāmāyaṇa*, 1. 44. 6. It may be significant, too, that the most sacred spot along the Ganges is Allāhābād, or Trivenī ('Triple-braided'), where the Ganges, Yamunā (Jumna), and the alleged subterranean Sarasvatī come together into one stream. Jacobi explains the three streams of Ganges as the three manifestations of Gaṅgā—in heaven, on earth, and in Pātāla; cf. Jacobi, *Brāhmaṇism*, in Hastings's *Encyclopaedia of Religion and Ethics*, vol. 2, p. 809. The text of the stanza tells us that the Viṣṇupadī (Ganges) was reddened by contact with the lotus foot of Viṣṇu; cf. *Viṣṇu Purāṇa*, 2. 8 (Wilson, vol. 2, p. 271–272), where it is said that Gaṅgā has 'her source in the nail of the great toe of Viṣṇu's left foot.' We must assume that the lotus foot was a rosy pink color. As regards the twilights, there were three—the morning, noon and evening periods—and two of these, namely, the dawn and evening twilights, were marked by the red glow of sunrise and sunset. The commentary adds: 'The twilights also are red-colored.' 4. No mention of the foot of Caṇḍī is made in this or in the following forty-two stanzas: 14, 15, 16, 18, 19, 21, 23, 24, 25, 26, 27, 31, 33, 34, 35, 38, 40, 45, 50, 51, 53, 57, 58, 59, 60, 61, 62, 63, 65, 66, 67, 69, 70, 71, 72, 77, 80, 85, 87, 91, 96, 100. In several of these stanzas, however, the action of the foot is suggested in such expressions as 'trampled on' (51), 'crushed' (15, 24, 35, 62), etc. 5. For a similar omission of the benediction in other stanzas, cf. stanza 3, note 5.

V.L. (a) K *yāmyās tulyam*; B *atirasān niṣkṛtāḥ*. (d) K *devyāś tri-*
sūlakṣatamahiṣa-.

5

datte darpāt prahāre sapadi padabharotpışṭadehāvaśiṣṭāṁ
śliṣṭāṁ śringasya koṭim mahiṣasuraripor nūpuragranthisimni
muṣyād vaḥ kalmaṣāni vyatikaraviratāv ādadānah kumāro
mātuḥ prabhraṣṭalilākuvalayakalikākarnapūrādareṇa

«Kumāra»,¹ *the son* of the Mother (Caṇḍī), out of regard for her ear-adornment, an imitation lotus-bud,²

Which, [as he supposed], had fallen off, picked up, at the conclusion of the battle,³ the tip of the horn⁴ *of Mahiṣa*,
The *buffalo-shaped* Foe of the Gods, which had clung to the edge of the knot of her anklet—being all that was left of his body,

Which had been crushed on the spot by the weight of her foot, when he presumptuously struck a blow.

May Kumāra⁵ destroy your sins!

Notes. 1. Kumāra is one of the names of Kārttikeya, reputed son of Śiva and Pārvatī (Caṇḍī). His parentage, however, is variously given. He is usually called the son of Agni and Svāhā, according to the story of his birth as given in *Mahābhārata*, 3. 225. 15–17; but in *Mahābhārata*, 6. 23. 12, Durgā (Caṇḍī) is identified with Svāhā, and in 6. 23. 11 is addressed as *Skandamātar*, ‘Mother of Skanda (Kārttikeya)’; and again, in *Mahābhārata*, 3. 229. 27–31, it is explained that Rudra, who is Śiva, is sometimes regarded as the father of Skanda (Kārttikeya). See also *Sūryaśataka*, stanza 25, notes 1, 4, 8; and *Caṇḍiśataka*, stanza 28, note 2. 2. An ear-ornament in the shape of a lotus. 3. The word *vyatikara*, ‘contact,’ appears not to be generally used in the sense of ‘battle’; but the commentary here glosses it by *yuddha*, ‘battle,’ and in stanza 72 also it must have that meaning. 4. The implication that the tip of the ‘horn’ was shaped like a lotus-bud is plain. 5. According to the commentary, *kumāro* is not the logical, but only the grammatical, subject of *muṣyād*, ‘may destroy.’ It reads: ‘If any logical connection is intended in the words “may Kumāra destroy your sins,” then there would exist the condition of a logical connection with what is irrelevant, by reason of Kumāra’s not being connected with the subject-matter. Therefore we must paraphrase by supplying the following: “May that Mother, whose son picked up, etc. . . . destroy your sins.”’

V.L. (c) K *muṣyād vah kilbiṣāṇi*.

6

śaśvad viśvopakāraprakṛtir avikṛtiḥ sā 'stu śāntyāi śivā vo
yasyāḥ pādopaśalye tridaśapatiripur dūraduṣṭāśayo 'pi
nāke prāpat pratiṣṭhām asakṛd abhimukho vādayañ śringakotyā
hatvā konena vīṇām iva rāṇitamaṇim maṇḍalim nūpurasya

Śivā (Caṇḍī) is unchangeable,¹ and is a perpetual source of benefits to the universe.²

Through contact with her foot,³ (Mahiṣa), Foe of the Lord of the Gods,⁴ although of utterly depraved mind,
Obtained a place in heaven, [for], when facing her [in battle], he repeatedly caused her circular anklet,
With its tinkling jewels, to resound, striking it with the tip of his horn, as if [he were striking] a lute with a quill.⁵
May Śivā (Caṇḍī) bring you prosperity!

Notes. 1. In *Suryasatka*, stanza 89, Sūrya is called *avikṛtiḥ*, 'the unchangeable.' 2. Or, 'is continually the source of all benefits.' 3. Lit. 'in the suburbs of whose foot.' The commentary reads: 'He became an inhabitant of heaven through an excess of merit engendered by contact with her foot.' This contact occurred through his repeatedly striking her anklet with the tip of his horn. 4. Mahiṣa, foe of Indra, who was the leader of the gods in their struggle with Mahiṣa. 5. The commentary says: 'What one, indeed, causes a lute to sound on the sole of the foot of Devī (Caṇḍī), that one, when dead, reaches heaven.' The noise of the anklet is referred to again in stanzas 13, 43 and 44.

V.L. (b) *mahiṣasuraripur.*

7

niṣṭhyūto 'nguṣṭhakoṭyā nakhaśikhahataḥ pārṣṇiniryātasāro
garbhe darbhāgrasūcīlaghur iva gaṇito nopasarpan samīpam
nābhāu vaktram pravīṣṭākṛtivikṛti yayā pādapatena kṛtvā
dāityādhīśo vināśam raṇabhuvi gamitaḥ sā 'stu devī śriye vah

Spurned¹ by the tip of [Caṇḍī's] great toe, struck by the point of her toe-nail, robbed of his strength by her heel, (Mahiṣa), Lord of the Dāityas, who had been accounted as no more worthy of notice than the prick of a tip of *darbha* grass on one's foot,²

Came creeping [back] into her presence. [But then], after she had doubled him up with a kick, so that his face, which had taken on an altered appearance, was against his navel,³ she put him to death on the field of battle. May that Devī (Caṇḍī) bring you prosperity!

Notes. 1. Literally the word *niṣṭhyūta* means, 'spat out,' 'ejected.' I have rendered as 'spurned.' 2. Lit. 'he, being as it were insignificant as the needle of a tip of *darbha* grass on the interior [of her foot—

garbhe is glossed by *pādamadhye*], was not taken into account.' Caṇḍī was not hurt by stepping on or kicking Mahiṣa, any more than anyone would be hurt by stepping on a sharp spear of grass. It will be remembered (cf. stanza 2) that she received a scratch on the foot from the tip of Mahiṣa's horn. See also stanza 51, where again Mahiṣa is compared to a spear of grass. 3. Lit. 'by her, having by a blow of her foot made his face, into which a change of appearance had entered, in his navel, he was put to death.' The commentary regards *pravīṣṭākṛtvikṛti* as an adverb—(may it not better be neuter, modifying *vaktram*?)—and connects *pravīṣṭa* with *nābhāu*. It reads: 'In the first place, his face was caused to enter his navel by a blow of her foot; then afterwards, he was put to death; or, in what [face] there was an alteration of its own appearance—the appearance that had entered [into it]—such a [face], the face of Mahiṣa, she caused to enter his own navel by a blow of her foot.' I suggest the following as another possible rendering of this third *pāda*: 'Having, by a blow of her foot on his navel, made his face to assume an alteration of appearance.'

V.L. (a) *pārṣṇinīśnātāsārah*. (c) *pratiṣṭhākṛtvikṛti*. (d) *sā 'stu śāntyāś śivā vah*.

8

grastāśvah śaśpalobhād iva haritaharer aprasodhānalośmā
sthāṇāu kaṇḍūm vinīya prativahisarusevā 'ntakopāntavartī
krṣṇam pañkam yathēcchan varuṇam upagato majjanāyeva
yasyāḥ

svastho 'bhūt pādām āptvā hradam iva mahiṣāḥ sā 'stu durgā⁸
śriye vah

Mahiṣā¹ devoured the horses of Sūrya² as if through his longing
for young grass, and would not brook the fiery pride of
Anala (Agni);

On Sthāṇu (Śiva) he removed his itch,³ and came near to Antaka
(Yama) as if in anger at a rival buffalo⁴;

He sought out Krṣṇa (Viṣṇu) as if he were mud,⁵ and ap-
proached Varuṇa (Ocean) as if for the purpose of plunging
[into him];⁶

But when he came in contact with the foot [of Durgā (Caṇḍī)],
as with a sacred pool, he became emancipated.

May that Durgā (Caṇḍī) bring you prosperity!⁷

Notes. 1. The meaning of this stanza seems to be that Mahiṣa treated the gods with indifference and contempt, till he was brought to himself

(*svastha*) with a round turn by Caṇḍī. There is also the underlying meaning that *after many wanderings* (in sin), which consisted in mistaking the gods for something they were not, *he finally came to rest*, and obtained emancipation (*svastha*) [the commentary glosses *svastho* by *nirvṛtah svargasthah*, ‘obtains *nirvāṇa*, is placed in heaven’] by touching the foot of Caṇḍī (cf. above, stanza 6, note 3). This latter interpretation, which appears to be that of the commentary, is more readily grasped if it is remembered that the Sanskrit root *bhram* means both ‘wander’ and ‘err,’ and the Hindu mind would supply the idea of *bhram* as soon as the force of *svastha*, ‘coming to rest,’ ‘emancipation,’ struck home in his intellectual consciousness.

2. Lit. ‘of Him whose horses are green.’ Because the horses were greenish-yellow in color, Mahiṣa shows his contempt for Sūrya by carelessly devouring them as if they were blades of fresh young grass. On the color of Sūrya’s steeds, see *Sūryasatka*, stanza 8, note 2, and stanza 46, note 8.

3. Mahiṣa wilfully mistook Sthāṇu (Śiva) for a *sthāṇu* (rubbing-post). For similar puns on the term *sthāṇu*, cf. stanzas 88, 92, 100 and 101.

4. Yama’s vehicle was a buffalo (cf. *Sūryasatka*, stanza 58, note 5), and so would be a rival of Mahiṣa, whose name signifies ‘buffalo.’

5. The dark color (*kṛṣṇa*) of Viṣṇu in his incarnation as Kṛṣṇa led to the suggestion of mud in which Mahiṣa might wallow.

6. Varuṇa was Ocean. Mahiṣa lost sight of the person of the god, and saw only the water.

7. This stanza, as implied in part by the commentary, admits of a double rendering, except in the first part of *pāda* (a). Even there I have sought to find a *śleṣa*, though my translation of *grastāśvah* by ‘outdoes a horse’ is hardly warranted by the Sanskrit. The second rendering runs as follows:—

A buffalo outdoes (?) a horse in his greed for young grass, and cannot endure the heat of the fire of the sun;
 He dispels his itching on a rubbing-post, and comes near to death in his rage, as it were, at rival buffaloes;
 He is, as it were, fond of [wallowing in] black mud, and goes to water, as if for the purpose of plunging [into it];
 And having found a pond he is content, as if he had found the foot [of Durgā (Caṇḍī)].
 May Durgā (Caṇḍī) bring you prosperity!

V.L. (d) *sā 'stu devī mude vah.*

9

trāilokyātaṅkaśāntyāi praviśati vivaśe dhātari dhyānatandrim
 īdrādyeṣu dravatsu dravīnapatipayaḥpālakālānaleṣu
 ye sparśenāiva piṣṭvā mahiṣam atiruṣam trātavantas trilokim
 pāntu tvāṁ pañca caṇḍyāś caranānakhanibhenā 'pare loka-
 pālāḥ

When the Creator (Brahmā), helpless,¹ entered into the lassitude
 of meditation for alleviating the distress of the three worlds,
 And when the Lord of Wealth (Kubera), the Guardian of Waters
 (Varuṇa), Kāla (Yama), and Anala (Agni), headed by
 Indra, ran away,²
 Five other world-protectors,³ under the guise of the [five] toe-
 nails on the foot of Caṇḍī,
 Became guardians of the three worlds by crushing with a mere
 touch the exceedingly angry Mahiṣa.
 May [these]⁴ other world-protectors protect thee!

Notes. 1. The commentary says: ‘For he who is a prey to lassitude is verily helpless,’ implying that the helplessness of Brahmā was due to the lassitude of meditation; but it seems more natural to suppose that Brahmā retired to meditate because he was helpless to offer aid against Mahiṣa. 2. It was because the gods had been defeated in battle and put to rout by Mahiṣa that Caṇḍī was created to save them; cf. Introd., p. 250. 3. For a list of the world-protectors (*lokapālas*), or guardians of the eight points of the compass, cf. *Sūryaśataka*, stanza 18, note 10. 4. There is no *te* correlative to the *ye* in *pāda* (c), but in Bühler’s text (cf. stanza 1, note 1) there occurs an *ime* in *pāda* (d). For another instance of the omission of the demonstrative, cf. *Sūryaśataka*, stanza 24. The relative has been omitted in *Sūryaśataka*, stanzas 33 and 98.

V.L. (a) B *trālokyātaṅkāśye*; B *dhyānatandrām*. (c) B *spars̄ nāi-vātra piṣṭvā* (omitting initial *ye*); K *trātavanto jaganti*, B *trāsayi itam jaganti*. (d) B *pātu tvām*; B *carāṇanakham ime nā 'pare lokapalih*, K *carāṇanakhamiṣenā 'pare*.

10

prāleyotpīdapīvnām nakharajanikṛtām ātapenā 'tipānduh
 pārvatyāḥ pātu yuṣmān pitur iva tulitādrīndrasārah sa pādah
 yo dhāiryān muktalilāsamucitapanāpātaptitāsur āśin
 no devyā eva vāmaś chalamahiṣatanor nākalokadviṣo 'pi

Very white is the foot of Pārvatī (Caṇḍī) because of the luster
 of the moon[-shaped whites] of her toe-nails—which whites
 are in a healthy state by reason of their pressing against the
 snow¹;

And that foot is like the foot² of her father³ (Himālaya), and
 equals in strength the (Himālaya), Indra of Mountains:

With resoluteness it took away the life [of Mahiṣa] in the instant⁴
 of its descent upon him—a descent that was suited to an
 absence of [any feeling of] playfulness⁵;
 Nor was this the <inauspicious (left)> foot of Devī (Caṇḍī),
 although it was <inauspicious> to (Mahiṣa), Foe of the
 Heavenly World, who was disguised in the body of a buffalo.
 May that foot of Pārvatī (Caṇḍī) protect you!

Notes. 1. The commentary says: ‘Snow is white; there is a healthy condition of the whiteness [of the nails] through [their] pressing against that (snow); Bhagavatī (Caṇḍī) as a rule walks about on the Snow-mountain (Himālaya).’ The meaning seems to be that the snowy whites of the nails are kept in a fresh or healthy condition by contact with the snow that presses against them as Caṇḍī walks barefoot on the snows of Himālaya. Apparently the only reason offered by the commentator to explain why snow benefits the whites of the nails is that both are white—the action of the snow is in the direction of keeping the whites of the nails white. 2. The commentary says that the word *pādah* is to be read twice. It also suggests the following rendering: ‘Her < foot > is, as it were, the < foothills > of her father Himālaya.’ 3. The commentary explains that the comparison is complimentary to Caṇḍī, because ‘a girl who resembles her father is fortunate.’ 4. For *āpāta*, the commentary gives an alternate gloss, either *ārambhe*, ‘in the beginning,’ or *āpātatas*, ‘instantly’; I have inclined to the latter, and have rendered as ‘in the instant.’ 5. The commentary says: ‘Where there are resoluteness and prowess, etc. as exponents of the “heroic” sentiment, there is no playfulness manifesting the “erotic” [sentiment]; hence [arises] the mention of the “absence of playfulness,” and because of this [absence of playfulness], the destruction of an enemy is proper.’ On these terms, ‘playfulness,’ etc., cf. *Daśarūpa*, ed. and tr. Haas, New York, 1912, as follows: for ‘resoluteness’ (*dhāiryā*), p. 62; for ‘heroic sentiment’ (*vīrārasa*), p. 128, 141; for ‘playfulness’ (*līlā*), p. 62; and for ‘erotic sentiment’ (*śringārarasa*), p. 128, 130–140. 6. There is a pun here, *vāma* meaning both ‘left’ and ‘hostile.’ Elsewhere in the poem, where the foot is specified, it is always said that Caṇḍī killed Mahiṣa with her *left* foot; cf. stanzas 42, 47, 74, 75, 82, 89, 93, 94 and 101.

V.L. (a) *prāleyotpīḍadīptām* or *prāleyotpīḍadīvyat*.

11

vakṣo vyājāñarājāḥ sa daśabhir abhinat pāñjāih prāk surāreh
 pañcāivā 'stam nayāmo yuvaticaraṇājāḥ śatrum ete vayam tu
 ity utpannābhimānāir nakhaśaśimaṇibhir jyotsnayā svāṁśu-
 mayyā

yasyāḥ pāde hatārāu hasita iva hariḥ sā 'stu kālī śriye vah

'In a former age, he (Viṣṇu), in the guise of a lion,¹ split open with his ten finger-nails the breast of (Hiranyakāśipu), Foe of the Gods;

But we, these mere five toe-nails of a young woman, bring our foe (Mahiṣa) to utter destruction.'²

In these words Hari (Viṣṇu) is, as it were, mocked by the pride-filled toe-nails on the foe-killing foot of Kālī (Caṇḍī)—

Toe-nails that are veritable moon-stones by reason of their self-radiant splendor.

May that Kālī (Caṇḍī) bring you prosperity!

Notes. 1. The word *eṇarāja* means, literally, 'king of antelopes,' but is glossed by *śimha*, 'lion.' The reference is to Viṣṇu in his fourth incarnation, when, as the *nara-śimha*, 'man-lion,' he tore open with his finger-nails the breast of the demon Hiranyakāśipu; cf. *Mahābhārata*, 3. 102. 22; *Bhāgavata Purāṇa*, 7. 8. 12-31 (Dutt, book 7, cap. 8, p. 40-42); *Harivāṇśa*, the *Bhaviṣya Parvan*, 39 (Dutt, p. 919); Moor, *Hindu Pantheon*, pl. 26, p. 112. See also Mayūra's stanza, entitled 'The Claws of Narasiṃha,' translated above, p. 240. 2. The commentary says: 'They were the finger-nails of Hari (Viṣṇu); we are but toe-nails of a woman; they were ten, we but five; by them merely the breast [of Hiranyakāśipu] was torn open, but by us our foe (Mahiṣa) was brought to utter annihilation; hence the cause of our pride.'

V.L. (c) *ity utpannābhimānāir atiruciranakhāḥiḥ.* (d) *sā 'stu śāntyāśi vah.*

12

raktākte 'laktakaśrīr vijayini vijaye no virājaty amuṣmin
hāśo hastāgrasamvāhanam api dalitādrīndrasāradviṣo 'sya
trāsenāīvā 'dya sarvāḥ praṇamati kadanenā 'muneti kṣatāriḥ
pādo 'vyāc cumbito vo rahasi vihasatā tryambakenā 'mbikāyāḥ

'**O Vijayā,**¹ there is no sheen of lac-dye glistening on this victorious [foot], which is [already] smeared with blood **in the victory**,

And a massaging with the fingers of this [foot] that has destroyed its enemy (Mahiṣa), mighty as (Himālaya), Indra of Mountains, would be mockery;

And today everyone, merely out of fear because of this killing
[of Mahiṣa], is making obeisance [to it].'

By Tryambaka (Śiva), smiling as he uttered the above words in
private, the foe-slaying foot of Ambikā (Candī) was kissed.²
May the foot of Ambikā (Candī) protect you!

Notes. 1. Vijayā was one of Candī's attendants; she is mentioned again in stanza 21; see also stanza 15, note 7, where Jayā and Vijayā are discussed at length. Here, *vijaye* may likewise be a locative, meaning 'in victory'; for a similar pun, see above (p. 230), in stanza 1 of the *vakrokti* stanzas of Mayūra. 2. The thought conveyed by the stanza seems to be that Śiva kisses the foot of Candī, because all the ordinary attentions by which one would honor a foot are in this case either superfluous or are being done by someone else. Thus, there is no use in anointing Candī's foot with lac, because it is already stained red with the blood of Mahiṣa; and a foot so mighty as to be able to destroy a Mahiṣa would scorn such tender caresses as massaging; and since the whole world is making obeisance to her foot, Śiva, who prefers to be more individual, does not care to honor it thus, and therefore kisses it. This seems to be the interpretation of the commentary, which says: 'In [the case of] a foot, coloring with lac-dye, massaging with the fingers, and making obeisance are the three things suitable; but by Mahādeva (Śiva) just a kissing of it is made, with the thought: "In this case (i.e. in my case), even those three things do not take place."

V.L. (b) *tulitādrīndrasāradviṣo*.

13

bhaṅgo na bhrūlatāyās tulitabalatayā 'nāsthām asthnām tu
cakre
na krodhāt pādāpadmām mahad amṛtabhujām uddhṛtam śal-
yam antah
vācālam nūpuram no jagad ajani jayam śāmsad amśena
pārṣṇer
muṣṇantyā 'sūn surāreh samarabhuvi yayā pārvatī pātu sā vah

By¹ Pārvatī (Candī), as she, on the field of battle, destroyed with
a part of her heel the life of (Mahiṣa), Foe of the Gods,
There was made not only <a knitting> of her creeper-like brows,
but also <a breaking> of his bones without concern, owing to
her mastery of his might²;

Not only was her lotus foot <upraised> in anger, but also the great-thorn³ in [the side of] the gods was <extracted>;
 Not only was her anklet <set tinkling>,⁴ but the universe was <set talking>, extolling her victory.
 May that Pārvatī (Caṇḍī) protect you!

Notes. 1. For convenience, I have translated the fourth *pāda* first. 2. Lit. ‘because of his strength being equaled.’ 3. The commentary says: ‘For the gods regarded Mahiṣa as a thorn [sticking] in [them].’ Cf. *Mahābhārata*, 3. 231. 106: *so 'yam tvayā mahābāho śamito devakanṭakah*, ‘this thorn of the gods has been tamed by thee, O Strong-armed (Skanda),’ addressed to Skanda (Kārttikeya) after he had killed Mahiṣa. In the Epic, Skanda, and not Caṇḍī, is recognized as the conqueror of the buffalo-demon; cf. Introd., p. 248. In stanza 56 also, Mahiṣa is called a ‘thorn.’ 4. Reference to the tinkling of the anklet is made also in stanzas 6, 43 and 44.

14

niryan nānāstraśastrāvali valati balam̄ kevalam̄ dānavānām̄
 drān̄ nīte dīrghanidrām̄ dviṣati na mahiṣī 'ty ucyase prāyaśo
 'dya
 astrisambhāvyavīryā tvam̄ asi khalu mayā nāivam̄ ākāraṇīyā
 kātyāyanyā āttakelāv iti hasati hare hrīmatī hantv arīn̄ vah̄

‘The army of the Dānavas,¹ which advanced with its ranks [equipped with] various arms and missile weapons, is hastening away, leaderless,²

And since thy foe (Mahiṣa) has been quickly despatched [by thee] to his long sleep, thou art not called “Mahiṣī” by me today, [as] generally,³

Nor indeed art thou, who hast strength not to be expected in a woman, to be thus summoned hither by me.’⁴

As Hara (Śiva) was laughing at his jest⁵ made in those words, Kātyāyanī (Caṇḍī) [became] embarrassed.

May Kātyāyanī (Caṇḍī) slay your foes!

Notes. 1. The army of Mahiṣa, who was lord of the Dānavas. 2. The word *kevalam̄* literally means ‘alone,’ but the commentary glosses by *svāniśūnyam̄*, ‘without a leader.’ 3. There is a pun here which it is difficult to bring out in the translation, *mahiṣī* meaning both ‘consort queen’ and ‘female buffalo.’ It would not be proper to address Caṇḍī as

'female buffalo,' since she had slain a male buffalo (Mahiṣa). On this the commentary says: 'How can she, who kills a male buffalo, be spoken of by the term "female buffalo"? A female buffalo is weaker in strength than the male, but thou art of a strength which is ten million times superior to that of a male buffalo (meaning Mahiṣa).' 4. Candi had performed so manly an act in slaying Mahiṣa that she is no longer regarded by her husband Siva as a woman. Nor does Siva exercise the usual privilege of a husband—that of summoning his wife to wait on his needs. So the commentary, which reads: 'Summoning a wife who is a woman is proper, but thou hast the behavior of a man; therein lies the jest.' 5. For the explanation of the jest, see note 4.

V.L. (a) *tiryak nānāstraśastrāvali.*

15

jātā kiṁ te hare bhīr bhavati mahiṣato bhīr avaśyam harīṇām
adyendor dvātū kalaṅkāu tyajati patir apām dhāiryam ālokya
candram

vāyo kampyas tvayā 'nyo naya yāma mahiṣād ātmayugyam
yayā 'rāu

piṣṭe naṣṭam jahāsa dyujanam iti jayā sā 'stu devī śriye vah

'Why is fear born in thee, O <Hari¹>? Surely there is fear of
<Mahiṣa>, <a buffalo>, on the part of <horses>²;

On the Moon today there are two spots³; and (Varuṇa), Lord of
Waters, on seeing the Moon [running away], loses his
courage⁴;

O Vāyu (Wind), another should be shaken by thee; [thou thyself shouldst not tremble]⁵; O Yama, lead thy vehicle away
from Mahiṣa.⁶

With these words, after Devī (Candi) had crushed her foe
(Mahiṣa), Jayā⁷ mocked the inhabitants of heaven who had
run away.

May that Devī (Candi) bring you prosperity!

Notes. 1. According to the commentary, the epithet *Hari* may signify either Viṣṇu or Indra; this is supported by Sørensen, *Index to the Names in the Mahābhārata*, s.v. *Hari*. Indra is called Hari in *Suryaśataka*, stanzas 71 and 72, and *Candiśataka*, stanzas 19 and 59. 2. It is difficult to bring out the pun in the translation, the idea being that Hari (Viṣṇu or Indra) should not be afraid of Mahiṣa, even if *hari* (a horse) is usually afraid

of *mahiṣa* (a buffalo). For other puns involving the two meanings of *hari*, cf. *Sūryasatka*, stanza 51, note 1. 3. One of these spots is supposedly the dark blotch that can be plainly seen on the white disk of the full moon; the other is the stigma incurred by his defeat in the battle with Mahiṣa, a blot, as it were, on the Moon's escutcheon. This is the explanation of the commentary, which says: 'One [of the two spots] is, to be sure, innate; but the second assumes the form of a reproach because of his having fled in the battle with Mahiṣa.' 4. The commentary points out a second rendering for this half of the second *pāda*: 'The Lord of Waters, the Ocean, upon beholding the moon, would abandon his stability —i.e. would move in the direction of the tide.' 5. The Wind (*Vāyu*) usually shakes others and causes them to tremble, as, for example, the leaves and boughs of trees. Now he is taking his turn at trembling, through his fear of Mahiṣa. The commentary says: 'But thou thyself art trembling—that is the meaning.' 6. The vehicle of Yama was a buffalo; cf. *Sūryasatka*, stanza 58, note 5. The commentary says: 'A buffalo, seeing another buffalo, gets angry,' and the implication is that Yama and his vehicle were so thoroughly frightened that they are ironically warned to keep away from the dead Mahiṣa (buffalo), lest the latter should attack the buffalo of the god. 7. Jayā was one of Caṇḍī's attendants; she is mentioned also in stanzas 19, 32, 33, 38, 69, 86 and 89, and appears to be not the same person as Vijayā who is mentioned in stanzas 12 and 21. In the *Mahābhārata*, Durgā (Caṇḍī) is twice at least addressed as Jayā and Vijayā (4.6.16, *jayā tvam vijayā ca*, 'thou art Jayā and Vijayā'; and 6.23.6, *vijaye jaye*, 'O Vijayā, O Jayā'), and nowhere in the Epic does either name appear to be applied to any of Caṇḍī's attendants—not being so recorded, at any rate, in Sörensen's *Index*, nor in the index of A. Holtzmann's *Das Mahābhārata*, Kiel, 1895. But in Bāna's *Pārvatīparinaya*, acts 4 and 5 (ed. M. R. Telang, Bombay, 1892), both Jayā and Vijayā appear as separate and distinct persons, attendants of Pārvatī (Caṇḍī). In the *Kathasaritsāgara*, 1.7.107 (ed. Brockhaus, Leipzig, 1839), Jayā is represented as wife of Puṣpadanta, and portress, or doorkeeper, of Pārvatī (Caṇḍī).

16

śūlaprotād upāntaplutamahi mahiṣād utpatantyā sravantyā
vartmany ārajyamāne sapadi makhabhujām jātasamdhya-pra-
mohāḥ

nṛtyan hāsenā matvā vijayamaham aham mānayāmī 'ti vādi
yām āśliṣya pranṛttāḥ punar api purabhit pārvatī pātu sā vāḥ

When the pathway of the gods¹ was quickly reddened by the stream [of blood] that inundated the earth in the vicinity,²
As it spouted from Mahiṣa who had been stabbed by the trident,

Purabhid³ (Siva), under the mistaken impression that [the red of]
 Twilight had fallen, began to dance⁴; but when he realized [his mistake], he said, with a smile:
 'I am honoring a festival of victory,' and having embraced Pārvatī (Caṇḍī), he began to dance again.
 May that Pārvatī (Caṇḍī) protect you!

Notes. 1. The 'pathway of the gods' is the sky. 2. In the commentary it is stated that the compound *upāntaplutamahi* is an adverb, and the translation which I have adopted for it is suggested there. 3. Siva acquired the title of Purabhid, 'Destroyer of Cities,' by burning with a flaming arrow the three cities built of gold, silver, and iron, in the sky, by Maya for the Asuras; cf. *Mahābhārata*, 13. 161. 25-31. See also Mayūra's stanza, entitled 'The Burning of the City of Tripura,' translated above, p. 239. 4. The commentary says: 'And furthermore, after taking thought, he realizes [the truth]: "The sky is really reddened by a stream of blood spouting from Mahiṣa who has been stabbed by the trident of my wife; it is not the twilight-time." Siva's fondness for the twilight-dance has been referred to in *Suryaśataka*, stanza 55, note 10.

V.L. (a) The Kāvyaṁālā text reads *upāttaplutamahi*; following the commentary, I have emended to *upāntaplutamahi*.

17

nākāukonāyakādyāir dyuvasatibhir asi्यāmadhāmā dharitrim
 rundhan vardhiṣnuvindhyaścalakitamanovṛttibhir vīkṣito yaḥ
 pādotpiṣṭaḥ sa yasyā mahiṣasuraripur nūpurāntāvalambī⁵
 lebhe lolendranilopalaśakalatulām stād umā sā śriye vaḥ

[Mahiṣa], who possessed the dark-blue sheen of a sword, seemed to the gods, at whose head was Indra,¹ To cover the earth, and their minds were agitated at [what they supposed was] the Vindhya Mountain beginning to grow.² But he, this buffalo[-shaped] Foe of the Gods, after being crushed by the foot of Umā (Caṇḍī), took on the appearance Of a dangling piece of sapphire-stone,³ as he clung to the edge of her anklet.
 May that Umā⁴ (Caṇḍī) bring you prosperity!

Notes. 1. Lit. 'was viewed by the inhabitants of heaven, beginning with the Lord-of-those-whose-dwelling-is-the-sky.' 2. The gods mistook the

great dark-blue bulk of Mahiṣa for a mountain, an addition to the Vindhya range, and they were alarmed, fearing a repetition of an unpleasant experience which they had had with the Vindhya on a previous occasion. 'According to a legend related in *Mahābhārata*, 3.8782 seq. [i.e. 3. 104. 1-15], the personified Vindhya, jealous of Himālaya, demanded that the sun should revolve round him in the same way as about Meru, which the sun declining to do, the Vindhya then began to elevate himself, that he might bar the progress of both sun and moon; the gods, alarmed, asked the aid of the saint Agastya, who approached the Vindhya and requested that by bending down he would afford him an easy passage to the South country, begging at the same time that he would retain a low position till his return; this he promised to do, but Agastya never returned, and the Vindhya range consequently never attained the elevation of the Himālaya'; cf. Monier-Williams, *Skt.-Engl. Dict.* s.v. *Vindhya*. 3. The comparison of Mahiṣa with the sapphire, as with the blade of a sword, or a distant mountain-range, was due to the bluish color of his skin. 4. In *Harivamśa*, 1. 18. 13-22, it is related that when Pārvatī (Caṇḍī) began a rigorous course of austerities, her mother, Menā, seeking to dissuade her, said: *u mā*, 'Oh don't!' Hence her epithet of Umā, which is first applied to her in the *Kena Upaniṣad* (3. 11. 12); cf. J. Muir, *Original Sanskrit Texts*, 4. 420-421, 2d ed., revised, London, 1873. The same account is given by Kālidāsa in the *Kumārasambhava*, 1. 26.

18

durvārasya dyudhāmnām mahiṣitavapuṣo vidviṣah pātu yus-
mān
pārvatyā pretapālasvapuruṣaparuṣah preṣito 'sāu pṛṣatkah
yah kṛtvā lakṣyabhedam hṛtabhuvanabhayo gām vibhidya pra-
viṣṭah
pātālam pakṣapālipavanakṛtapatattārkṣyaśāṅkākulāhiḥ

An arrow, sharp as the very messengers¹ of (Yama), Keeper of the Dead, was sped by Pārvatī (Caṇḍī)

At the irresistible (Mahiṣa), Foe of the Gods,² who had changed his body into that of a buffalo;

And this [arrow], by hitting its mark,³ removed the anxiety of the world, and piercing the earth, entered Pātāla,⁴

Where it agitated the serpents with the fear that Tārkṣya⁵ (Garuḍa) was descending—a fear caused by the wind of its fringe of feathers.

May that arrow [of Pārvatī (Caṇḍī)] protect you!

Notes. 1. Sharp as Death, the messenger of Yama. The commentary glosses *svapuruṣāḥ*, 'his own men,' by *svakiyadūtāṇ*, 'his own messengers.' 2. The genitive *vidviṣāḥ*, 'Foe,' appears to be an objective genitive depending on *pṛesito*, 'was sped.' 3. Lit. 'having made a cleaving of the mark'; the 'mark' was Mahiṣa. 4. The words *gāṇī . . . pātālāṇī* occur again in stanza 39, in the same order as here, and in the same position in the *pādas*. 5. Tārkṣya was Garuḍa, the inveterate foe of all serpents; cf. *Sūryasatka*, stanza 47, note 3. The commentary says: 'Formerly the snakes were frightened by Garuḍa's entering Pātāla, because of the wind [stirred up] by his wings; even so by the [winged] arrow of Pārvatī (Caṇḍī).'

19

vajraṁ vinyasya hāre harikaragalitam kāñṭhasūtre ca cakram
keśān baddhvā 'bdhipāśair dhṛtadhanadagadā prāk pralīnān
vihasya
devān utsāraṇotkā kila mahiṣahatāu mīlato hrepayanti
hrīmatyā hāimavatyā vimativihataye tarjītā stāj jayā vah

Jayā,¹ by placing in her garland of pearls the thunderbolt² <that had fallen from the hand of Indra>³ and on her necklace the discus <that had fallen from the hand of Viṣṇu>, By binding up her hair with the nooses of (Varuṇa), the Ocean, and by carrying the mace of (Kubera), Giver of Wealth, mocked the gods who had formerly fled, And with pretended⁴ desire to drive them away, put them to shame as they reassembled On [the occasion of] the death of Mahiṣa. But she was rebuked by the modest Hāimavatī⁵ (Caṇḍī). May that Jayā remove your errors of judgment!

Notes. 1. Jayā was one of Caṇḍī's attendants; cf. stanza 15, note 7. 2. The gods had abandoned their weapons in their flight from Mahiṣa; Jayā, who had picked up these weapons, now flaunts them in the faces of their quondam owners. 3. Hari is an epithet both of Viṣṇu and of Indra; cf. stanza 15, note 1. 4. The particle *kila* seems to have an ironical force here. 5. A patronymic from Himavat, 'Snow-possessing,' an epithet of Himālaya, who was Caṇḍī's father.

20

khaḍge pāṇīyam āhlādayati hi mahiṣam pakṣapātī pṛśatkāḥ
śūleneśo yaśobhāg bhavati parilaghuḥ syād vadhārhe 'pi
. dandah

hitvā hetīr itī 'vā 'bhihatibahalitaprāktanāpāṭalimnā
 pāṛṣṇyāiva prośitāsum suraripum avatāt kurvatī pārvatī vah
 'On the sword there is that which may be drunk ; but it would
 indeed refresh Mahiṣa¹ ;
 The <flying> arrow <sides with>² [him] ; [if killed] by the trident,
 he would become Īśa³ (Siva), and entitled to fame ;
 And in the case of one who is deserving of death, a staff [as in-
 strument of punishment] would be too light.'
 With this thought, as it were, Pārvatī (Cāndī) laid aside her
 weapons, and simply with her heel, whose previous redness⁴
 was increased by striking him, made (Mahiṣa), Foe of the
 Gods, reft of life.
 May Pārvatī (Cāndī) protect you !

Notes. 1. There is blood on the sword, and Mahiṣa would be refreshed by any kind of drink. 2. The arrow is *pakṣapāṭī*, 'flying,' but in order to bring the translation into harmony with the sentiment, the meaning 'siding with,' 'partial to,' must be used. 3. Mahiṣa, if the trident were sticking in his body, would be a 'trident-bearer'; but *śūlin*, 'Trident-bearer,' is one of Siva's epithets; Mahiṣa would thus become Siva (Īśa). See the illustration in Moor, *Hindu Pantheon*, pl. 6, p. 22, where Siva is pictured holding a trident. 4. The commentary says : 'In the case of Devi's foot, its natural reddishness was increased by the slaying of Mahiṣa.'

21

krtvedṛk karma lajjājananam anaśane śakra mā 'sūn vihāśīr
 vitteśa sthāṇukanṭhe jahi gadam agadasyā 'yam evopayogaḥ
 jātaś cakrin vicakro ditija iti surāṁs tyaktahetin bruvantyā
 vrīḍāṁ vyāpāditārī jayati vijayayā nīyamānā bhavānī

- 'O Śakra (Indra), <who didst abandon thy thunderbolt>,¹ even though thou hast committed such a shame-causing deed, do not, <in fasting>, abandon thy life ;
- O (Kubera), Lord of Wealth, dispel the disease on the neck² of Sthāṇu (Siva), for that is surely the [proper] employment of <medicine>,³ and of <one who is bereft of his mace> ;
- O (Viṣṇu), Bearer of the Discus, (Mahiṣa), Offspring of Diti, is <deprived of his army>,⁴ but thou art <deprived of thy discus>.'

By Vijayā,⁵ uttering these words to the gods who had abandoned their weapons, Bhavānī (Caṇḍī), who destroyed her foe (Mahiṣa), was put to the blush.⁶

Glory to Bhavānī (Caṇḍī) !

[*In this stanza the usual benediction is omitted.*]⁷

Notes. 1. The pun depends on *anaśane* (loc.), ‘in fasting,’ and *anaśane* (voc.), ‘O thou deprived of the thunderbolt.’ The meaning is that Indra should not starve himself to death in chagrin, merely because he abandoned his weapon and ran away in the battle with Mahiṣa. The commentary says: ‘For he who commits a shame-causing deed abandons life by fasting.’ 2. Śiva drank the poisonous fluid *kālakūṭa* that was produced at the churning of the ocean, and its virulence was such as to stain his neck dark-blue; hence one of his epithets is *nīlakanṭha*, ‘whose neck is dark-blue’; cf. *Mahābhārata*, I. 18. 41–43 and *Sūryaśataka*, stanza 42, note 12. 3. The pun rests on *agada*, meaning ‘medicine’ and ‘deprived of the mace.’ Kubera lost his weapon, the mace (*gadā*), in the battle with Mahiṣa. 4. The pun rests on *vicakra*, ‘without an army’ and ‘without the discus.’ 5. Vijayā was one of Caṇḍī’s attendants; cf. stanza 12, note 1, and stanza 15, note 7. 6. Caṇḍī is ashamed because her handmaid thus presumes to taunt the gods. 7. For the omission of the benediction, cf. stanza 3, note 5.

V.L. (b) *artheśa sthāṇukaṇṭhe.* (d) *lajjāṁ vyāpāditārir.*

22

deyād vo vāñchitāni cchalāmayamahiṣotpeśaroṣānuṣāṅgān
nītaḥ pātālakukṣīm hṛtabhuvanabhayo bhadrakālyāḥ sa pādah
yah prādakṣiṇyakāṅkṣāvalayitavapuṣā vandyamāno muhūrtam
śeṣeṇevendukāntopalaracitamahānūpurābhogalakṣmīḥ

Because of its connection with anger,¹ in crushing Mahiṣa, who was full of deceit,

The foot of Bhadrakālī (Caṇḍī), which had taken away the fear of the world, was brought to the depths of Pātāla;

Where, resplendent with the circle of its mighty anklet that was made of moon-stone² jewels,

It seemed to be for an instant adored by Śeṣa, whose body entwined it out of a desire to circumambulate³ it properly.⁴

May that foot of Bhadrakālī (Caṇḍī) grant your desires!

Notes. 1. The commentary seems to imply that the foot of Caṇḍī was

brought to Pātāla as a punishment for the loss of merit engendered by yielding to anger, but it may be that the idea involved is simply that, in killing Mahiṣa, the foot struck so hard a blow in its anger, that it crashed through the earth's surface, and momentarily entered the lower world. Śeṣa, the serpent king of Pātāla, mistaking the circular anklet on this foot for a serpent, and being desirous of treating his visitor with proper hospitality, circumambulated the anklet—and so the foot of Cāṇḍī at the same time—by entwining his body about it. Thus the mighty Śeṣa became but the foot-ornament of the goddess. On Śeṣa, see *Suryasatka*, stanza 35, note 8, and stanza 75, note 5. 2. On the moon-stones, see *Suryasatka*, stanza 37, note 5. 3. Respectful circumambulation required that the object honored should be kept to the right of the circumambulator. 4. The fanciful picture portrayed in this stanza is an instance of *utprekṣa*, 'Poetic Fancy.'

V.L. (a) -*doṣānuṣaṅgān*. (b) *kṛtāparamabhayo bhadrakālyāḥ*.

23

śūlam tūlam nu gāḍham prahara hara hṛṣikeśa keśo 'pi vakraś
cakrenā 'kāri kiṁ me pavir avati na hi tvāṣṭraśatro dyurāṣṭram
pāśāḥ keśā 'bjanālāny anala na labhase bhātum ity āttadarparam
jalpan devān divāukoripur avadhi yayā sā 'stu śāntyāi śivā vah

'O Hara (Śiva), is thy trident nothing but cotton? [therefore] strike hard¹; <O (Viṣṇu), Lord of the Senses>,² <whose hair is thy joy>,

Is my hair also made twisted by thy discus³? O (Indra), Foe of Tvaṣṭar's Son,⁴ thy thunderbolt does not indeed protect thy quarter of the sky;

O (Varuṇa), Lord of Waters, thy nooses⁵ are but lotus-stalks⁶; O Anala (Agni), thou canst not [longer] shine.'⁷ As with these words

(Mahiṣa), the Foe of the Gods, was proudly⁸ addressing the gods, he was put to death by Śivā (Cāṇḍī).

May that Śivā (Cāṇḍī) bring you prosperity!

Notes. 1. Śiva's trident made no more impression on Mahiṣa than would a flock of cotton. 2. The compound *hṛṣikeśa* may be resolved into *hṛṣika-iśa*, 'Lord of the Senses,' and *hṛṣi-keśa*, 'whose hair is his joy.' In the latter sense, it probably contains an allusion to the *śrivatsa*, a curl of hair, the result of Śiva's spear-thrust in Viṣṇu's breast, and worn by the latter as a treasured possession over the wounded spot; cf.

Mahābhārata, 12. 342. 132–133. In *Mahābhārata*, 1. 64. 53, śrīvatsaṅko hr̥si-keśah is read, with these two words in juxtaposition, among a series of epithets applied to Viṣṇu; so also in *Mahābhārata*, 13. 147. 3. But in *Mahābhārata*, 12. 342. 66–67, the etymology of hr̥sikeśa is explained, as ‘whose hair is [Agni and Soma], the two joys,’ hr̥si being taken as dual. 3. The taunt is intended to shame Viṣṇu, who abandoned his weapon, the discus, in his flight from the battle. 4. In *Rig Veda*, 10. 8. 8–9, it is recorded that Viśvarūpa, the three-headed son of Tvaṣṭar, was slain by Indra and Trita; but in the *Bhāgavata Purāṇa*, 6. 9. 11–18, the son of Tvaṣṭar is identified with Vṛtra, Indra’s celebrated adversary; cf. stanza 60, note 3. 5. The noose was Varuṇa’s weapon and attribute; cf. *Suryasātaka*, stanza 59, note 3. 6. That is, they have no more strength than the stalks of a lotus. 7. The commentary notes: ‘Thou art slain [out-shone?] by the splendor of me.’ 8. On the analogy of āttagarva and āttagandha, ‘humiliated’ (cf. Böhtlingk and Roth, *PWB*, and Monier-Williams, *Skt.-Engl. Dict.* s.v.—cf. also āttamanaska, āttavacas, etc.), one might render āttadarpanam, which the commentary says is to be taken adverbially, as ‘shorn of pride’; but it is probably used here to mean ‘with an assumption of pride.’ In stanza 57, where āttadarpanam refers to Mahiṣa, the meaning ‘with an assumption of pride’ best fits the sense, and in stanza 29, āttahāsā must mean ‘assuming mockery,’ ‘mocking’; cf. *pwb*, s.v. āttavidya, ‘having gained knowledge,’ and āttavibhava, ‘having attained wealth.’

V.L. (d) yayā pārvatī pātu sā vah.

24

śāringin bāṇam vimuñca bhramasi balir asāu samyataḥ kena
bāṇo

gotrāre hanmy aham te ripum amararipus tv esa gotrasya
śatruḥ

dāityā vyāpadyatām drāg aja iva mahiṣo hanyate manmahe
'dyety

utprāsyomā purastād anu danujatanum mṛdnatī trāyatām vah

‘O Bowman (Viṣṇu), let fly thine arrow; thou art mistaken [in supposing¹ that] this (Mahiṣa) is Bali; why is thy arrow held back²? ’

O (Indra), Foe of the *Gotras*³ (Mountains), I am slaying thy foe; [for] this (Mahiṣa), Foe of the Gods, is also a Foe of the *Gotra* (Family);

O ye Dāityas, today at my festival a buffalo (Mahiṣa) is sacrificed like a he-goat⁴; let him be quickly despatched.’

Having in these words first derided [the gods], Umā (Caṇḍī)
then crushed the body of the Dānava⁵ (Mahiṣa).
May Umā (Caṇḍī) protect you!

Notes. 1. The commentary supplies *iti*. 2. This *pāda* may also be read as follows: 'O Viṣṇu, let Bāna go; thou art mistaken [in supposing that] this [thy captive] is Bali; why is Bāna held in captivity?' The demon Bāna, who was Bali's son (cf. *Mahābhārata*, I. 65. 20), was, like his father, an enemy of Viṣṇu. The struggle in which Bāna was worsted by Kṛṣṇa (Viṣṇu) is described in the *Viṣṇu Purāṇa*, 5. 32–33 (Wilson, vol. 5, p. 107–120). The commentary says: 'Thou art the cause of the confining of Bali, therefore the setting free of Bāna is [a] suitable [act] for thee.' For Bali, and his relations with Viṣṇu, see *Sūryaśataka*, stanza 7, note 4. 3. Indra is called *Gotrāri*, 'Foe of the Mountains,' because, as is told in familiar legends, he cut off their wings and cleft the hills with his thunder-bolt (cf. *Sūryaśataka*, stanza 5, note 7, and stanza 40, note 7), but in the epithet *gotrasya śatruḥ*, as applied to Mahiṣa, *gotra* must be taken to mean 'family,' the explanation, as given by the commentary, being as follows: 'This foe of the gods, Mahiṣa, is a foe of the *gotra*, that is, of his own family, since both gods and demons are descendants of Kaśyapa; therefore he also is a *gotrāri*, and I therefore, thinking it not suitable that there should be two *gotrāris*, am putting to death this one, thy foe.' 4. The commentary says: 'At the festival of Devī (Caṇḍī), a he-goat is slain.' To-day, at the Durgā festival, held in Bengal and other parts of India, buffaloes, as well as goats, are sacrificed as victims; cf. Introd., p. 257. Blood sacrifices to Caṇḍī are authorized by the *Kālikā Purāṇa*; cf. the *Rudhirādhyaśāya*, 'Blood-chapter,' of that *Purāṇa*, translated by W. C. Blaquière in *Asiatic Researches*, vol. 5, p. 371–391, London, 1799. 5. The Dānavas were sprung from Danu, wife of Kaśyapa and daughter of Dakṣa.

V.L. (b) *ripum asuraripuḥ*.

25

spardhāvardhitavindhya
durbharabharavyastād vihāyastalam
hastād utpatitā prasādayatu vah kṛtyāni kātyāyanī
yām śūlām iva devadārughātitām skandhena mohāndhadhīr
vadhyoddeśam aśeṣabāndhavakuladhvamsāya kamso 'nayat

From¹ [Kaṁsa's] hand, crushed² by her weight that was as hard
to support³ as the Vindhya,
Which expanded⁴ itself in emulation [of Himālaya], up to the
sky rose Kātyāyanī (Caṇḍī),
Whom Kaṁsa, with mind blinded by error, had carried on his
shoulder, like a spear⁵ made of *devadāru*⁶ wood,

To the place of execution, in accord with his [purpose of] destroying the entire family of his relative.⁷

May Kātyāyanī (Caṇḍī) make successful your acts⁸!

Notes. 1. The events narrated in this stanza are doubtless to be referred to the following story given in the *Harivamśa*, 2. 1-4 (ed. Nārāyaṇātmaja *Vināyakarāya*, Bombay, 1891; cf. Engl. transl. by M. N. Dutt, p. 244-259, Calcutta, 1897), in the *Viṣṇu Purāṇa*, 5. 1-3 (Wilson, vol. 4, p. 245-271), and referred to in *Mahābhārata*, 4. 6. 1-3: Kamsa was king of Mathurā, and the sage Nārada had foretold that the eighth child of Kamsa's aunt (or, cousin) Devakī should kill Kamsa. By divine appointment, this eighth child was to be an incarnation of Viṣṇu (Kṛṣṇa). Kamsa, having heard the prophecy, had the children of Devakī put to death as soon as they were born, and in this way the first seven were disposed of. But Viṣṇu, who was destined to be the eighth, arranged for his own preservation in the following manner. He ordained that Nidrā (whom the context shows to be identical with Durgā or Caṇḍī) should be born of Yaśodā, wife of Kamsa's herdsman, the same night on which he himself was to be born of Devakī. Vasudeva, the husband of Devakī, managed, under cover of the darkness, to exchange the two babes, taking Kṛṣṇa to Yaśodā, and bringing back the girl child Caṇḍī to the bed of his wife Devakī. Kamsa was informed by Vasudeva, who was under obligation by promise to announce the birth of every child of Devakī, that a girl child had been born, and that he was earnestly begged by the parents of the infant to spare its life. This, however, Kamsa refused to do, and seizing the babe by its foot, he dashed out its brains against a stone. Then, instantly, the goddess rose from the ground, full-grown and in full panoply, and after telling Kamsa that his crime in killing her should be expiated by his own death, she mounted up to the sky. Stanzas 45 and 54 of the *Caṇḍīśataka* contain further reference to this same anecdote, as does also Mayūra's stanza entitled 'The Dream of Kṛṣṇa,' translated above, p. 241. 2. Lit. *vyasta* means 'scattered'; it is glossed by *vikala*, 'maimed'; I have rendered by 'crushed.' 3. The idea perhaps is that Caṇḍī, though but an infant, was nevertheless a goddess, and therefore of weight sufficient to crush a mortal hand; or perhaps the hand was symbolically crushed, looking forward to the time when Kamsa would be wholly crushed by the weight of her anger, in accord with her prophecy that he should atone for her murder with his own death (see note 1). 4. For the story of the growth of the Vindhya, see stanza 17, note 2. 5. He carried the infant as easily as one would carry a spear. 6. The *Pinus Devadāru* or *Deodar* (also *Avaria Longifolia* and *Erythrosylon Sideroxyloides*); so Monier-Williams, *Skt.-Engl. Dict.* s.v. *devadāru*. 7. Devakī, whose children Kamsa had been killing, was his father's sister (or, his cousin), and so his relative. 8. It is noteworthy that this stanza contains no mention of Mahiṣa, and the same is true of stanzas 45, 49, 54 and 71. The meter of this stanza is *sārdulavikṛidita*.

26

tūrṇam toṣāt turāśātprabhṛtiṣu śamite sātrave stotrakṛtsu
 klāntevopetya patyus tatabhujayugalasyā 'lam ālambanāya
 dehārdhe gehabuddhiṁ prativihitavatī lajjayā "liya kālī
 kṛcchram vo 'nicchayāivā "patitaghanatarāśleśasāukhyā vi-
 hantu

While those who are led by Indra,¹ quickly, and because of joy
 over their fallen enemy (Mahiṣa), compose hymns of praise
 [in honor of Caṇḍī],

That goddess flies for refuge, as one who is weary, to her husband,
 who has a pair of arms outstretched for her secure protection,²

And, seeking to conceal any knowledge of [the whereabouts of]
 her home³ in one half of his body,⁴ she clings to him in her bashfulness.

Thus, without design, she verily enjoys the felicity of a more than close embrace.⁵

May Kālī (Caṇḍī) ward off trouble from you!

Notes. 1. The compound *turāśāt*, 'he who overcomes the mighty,' is here, according to the commentary, an epithet of Indra. 2. Lit. 'for her excessive support.' 3. Lit. 'guarding against knowledge of her home.' 4. A reference to Śiva's manifestation as the *Ardhanārīśa*, half man and half woman; cf. stanzas 28, 80 and 91, and *Suryaśataka*, stanza 88, note 4. 5. Lit. 'to whom indeed has fallen, without design, the felicity of a rather close embrace'; this is the result, of course, of her living in one half of Śiva's body.

V.L. (a) *tūrṇam roṣāt*.

27

āstām mugdhe 'rdhacandraḥ kṣipa surasaritam yā sapatnī bhavatyāḥ

krīḍā dvābhyaṁ vimuñcā 'param alam amunāikena me pāśakena

śūlam prāg eva lagnam śirasi yad abalā yudhyase 'vyād vidagdham

sotprāsālāpapātāir iti danujam umā nirdahantī dṛśā vah

'O¹ lovely lady (Caṇḍī), leave the <arrow>² and <crescent> alone,
but throw [at me] the (Ganges), River of the Gods;³ who is
thy co-wife;

The game [is played] with two <dice> or <nooses>; throw another
one; have done with that one <die> or <noose> for me;

[As for your <trident>], a <pang>⁴ has just come into my head,
since thou, «a woman», «without an army»,⁵ fightest with
me.'

<Clever>⁶ [though Mahiṣa was] with these shafts of derisive⁷
speech, Umā (Caṇḍī) with her eye burnt up that Dānava,
[who was accordingly] <consumed>.

May Umā (Caṇḍī) protect you!

Notes. 1. Each of the first three *pādas* contains, punningly, a reference to some one of Caṇḍī's weapons—the arrow, noose and trident—and this underlying notion of the weapons, together with Mahiṣa's scorn of them, is the only thing that gives coherence to the stanza. 2. A certain type of arrow is called *ardhacandra*, 'half-moon,' presumably because its barb is shaped like the cusp of the crescent moon. 3. Siva wore both the crescent moon and the Ganges on his head; cf. *Suryaśataka*, stanza 42, note 10, and *Caṇḍiśataka*, stanza 3, note 2. Mahiṣa implies that there is jealousy between Gaṅgā and Caṇḍī, inasmuch as they are rival wives of Siva. See Mayūra's stanza, entitled 'The Anger of Umā' (p. 240, above), where Umā's (Caṇḍī's) jealousy of Gaṅgā is again alluded to. 4. According to the commentary, *sūla* means 'a weapon and a disease.' 5. The commentary reads: 'Since thou, a woman, fightest with me, this is a *sūla* having the form of a disgrace; or, since I have an army (*sabalaḥ sasānyah*), and thou art alone, without an army, this is indeed a *sūla* having the form of a disgrace clinging to my head.' As applied to the weapons, *sūla* means 'trident,' and we may translate: 'A trident entered my head, when you fought [historical present] with me.' This *pāda* offers difficulties at best. 6. The cleverness refers to Mahiṣa's ability to pun. 7. The scorn was for Caṇḍī's weapons.

28

vaktrāṇāṁ viklavah̄ kim vahasi bata rucam̄ skanda ṣaṇṇām̄
viṣaṇṇām̄
anyāh̄ ṣaṇ mātaras te bhava bhava sakalas tvam̄ śarīrārdha-
labdhyā
jihmām̄ hanmy adya kālīm̄ iti samam̄ asubhiḥ kaṇṭhato nirgatā
gīr

gīrvāṇārer yayecchāmr̥dupadamr̥ditasyā 'drijā sā 'vatād vah

'O Skanda (Kārttikeya), why, alas, dost thou, so distressed, wear a despondent expression¹ on thy six faces? Thou hast six other mothers.²

O Bhava (Śiva), become thou whole by taking possession of the [other] half of thy body,³ for today I shall slay the false Kālī⁴ (Caṇḍī).'

These words went out from the throat of (Mahiṣa), Foe of the Gods, together with the [breath of his] life,

As he was crushed at her pleasure by the tender foot of (Caṇḍī), the Daughter of the Mountain.⁵

May (Caṇḍī), Daughter of the Mountain, protect you!

Notes. 1. I have rendered *rucam* by 'expression,' although its literal meaning is 'luster.' 2. Skanda is Kārttikeya, usually called the son of Agni and Svāhā, but sometimes of Śiva and Pārvatī (Caṇḍī); cf. the account given above, in stanza 5, note 1. He really had no mother, as the story related in *Mahābhārata*, 3. 225, and *Rāmāyaṇa*, 1. 37, points out, but he was fostered by the six Kṛttikās (the Pleiades), who from this circumstance are called his six mothers; cf. *Mahābhārata*, 3. 226. 22-25, and *Rāmāyaṇa*, 1. 37. 24-29. He was born with six faces; cf. *Mahābhārata*, 3. 225. 17, and *Rāmāyaṇa*, 1. 37. 29. Mahiṣa is here seeking to console Skanda for the death of Caṇḍī, which he (Mahiṣa) claims to be on the point of bringing to pass. 3. Caṇḍī occupied one half of Śiva's body; cf. stanza 26, note 4. 4. The commentary attributes the following thought to Mahiṣa: 'She is dishonest and black (*kālī*), but you are honest and white; hence the union of you two is not fitting; therefore I am slaying her.' 5. Caṇḍī, or Pārvatī, was the daughter of Himālaya.

V.L. (d) *gīrvāṇārer yadṛcchāmr̥du-*.

29

gāhasva vyomamārgam gatamahiṣabhayāir bradhna viśrab-
dham aśvāih

śrīṅgābhyām viśvakarman ghatayasi na navam śārṅgināḥ
śārṅgam anyat

āibhī tvaṁ niṣṭhureyam bibhṛhi mṛḍum imām īsvarety āttahāsā
gāurī vo 'vyāt kṣatāriḥ svacaranagarimagrastagīrvāṇagarvā

'O Bradhma (Sūrya), roam confidently over the pathway of the sky¹ with thy horses that need now have no fear of Mahiṣa; O Viśvakarman,² art thou not fashioning another new bow for the Bowman (Viṣṇu) from the two horns³ [of Mahiṣa]? O Īśvara (Śiva), that elephant's skin [thou art wearing] is rough; take this soft [skin of Mahiṣa].' Thus in derision⁴ Spake Gāurī (Caṇḍī), who slew her foe (Mahiṣa) and humbled the pride⁵ of the gods by the weight of her foot. May Gāurī (Caṇḍī) protect you!

Notes. 1. Lit. 'plunge confidently into the pathway of the sky.' 2. Viśvakarman was the artificer of the gods, and in the Epic and Puranic periods is invested with the functions of the Vedic Tvaṣṭar; cf. Dowson, *Hindu Mythology*, p. 363-364. He corresponds to the Vulcan of the Romans, and to the Hephaestus of the Greeks. 3. The implication is that Viṣṇu needs a new bow, since he lost his old one in the battle with Mahiṣa. But if we render as 'thou art not fashioning, etc.', the idea would be that there is no need to fashion a new bow for Viṣṇu, since Caṇḍī, by killing Mahiṣa, had recovered his old one which Mahiṣa had won from him in the battle. 4. On *āttahāsā*, and its meaning, see stanza 23, note 8. 5. Lit. 'devoured the pride.'

30

kṣipto bāṇaḥ kṛtas te trikavinatitato nirvalir madhyadeśaḥ
prahrādo nūpurasya kṣataripuśirasah pādapātāir diśo 'gāt
saṅgrāme saṁnatāngī vyathayasi mahiṣam nāikam anyān api
tvam

ye yudhyante 'tra nāivety avatu patiparīhāsahṛṣṭā śivā vah

'<The arrow was sped>, and <thy abdomen>, «stretched taut by the twisting of thy shoulders», «became free from wrinkles»»,¹

While <Bāṇa was laid low>, and <the Middle Region>,² «being stretched in obeisance to the three sacred syllables»,³ «became freed from Bali»;

Because of the stampings of thy foot on the head of thy slain foe (Mahiṣa), the <noise> of thy anklet, and also <Prahrāda>, went to the skies;

O (Caṇḍī) of the contracted limbs, [thus] in the battle thou

didst discomfit not Mahiṣa alone, but also others⁴ who did not fight there at all.'

With these witty speeches of her husband (Siva), Sivā (Cāndī) was delighted.

May Sivā (Cāndī) protect you!

Notes. 1. Owing to the muscular effort put forth in drawing a bow, the shoulders are thrown back, and the *trivali*, or triple wrinkle over the abdomen—considered a mark of beauty in women—is momentarily smoothed out. This seems to be the explanation of the commentary, which reads: 'For at the moment of despatching an arrow, the abdomen, owing to the upright position (*ūrdhvottambhana*) of the body, becomes free from wrinkles.' 2. The Middle Region (*Madhyadeśa*) comprised the north central part of India. 3. The three sacred syllables (*vyāhṛti*) are the names of the first three of the seven worlds—*bhūr*, *bhuvas* and *svar*—and are pronounced after *om* by every Brāhmaṇa on commencing his daily prayers; cf. Monier-Williams, *Skt.-Engl. Dict.* s.v. *vyāhṛti*. 4. The 'others' were the demons Bāṇa, Bali and Prahrāda, who are referred to, punningly, in the words 'noise' (*prahrāda*), 'arrow' (*bāṇa*), and 'wrinkle' (*bali* or *vali*). According to the commentary, the wit or jest lies in the conception that Cāndī discomfited three people who were really not present in the battle at all. Prahrāda was Mahiṣa's uncle; Bali was grandson of Prahrāda, and father of Bāṇa; cf. *Bhāgavata Purāṇa*, 6.18.10-19, where the genealogy of the Dāityas is recorded.

V.L. (c) *saṅgrāme samitātā vo.* (d) *ye vidyante 'tra; patipariḥasatuṣṭā bhavānī.*

31

merāu me rāudraśringakṣatavapuṣi ruṣo nāīva nītā nadīnām
bhartāro riktatām yat tad api hitam abhūn niḥsapatno 'tra ko
'pi
etan no mr̄ṣyate yan mahiṣa kaluṣitā svardhunī mūrdhni
mānyā

śambhor bhindyād dhasantī patim iti śamitātātir ītir umā vah

'When Meru¹ had its body wounded by thy cruel horns,² I felt no anger³; and when the (Oceans), the Lords of Rivers, Were brought to a state of emptiness,² that too was agreeable, [for] then a certain person⁴ came to be without a rival; But this, O Mahiṣa, is not forgiven—that the revered (Ganges), River of Heaven, on the head of Śambhu (Siva) should be defiled.'⁵

With these words Umā (Caṇḍī), who slew her foe (Mahiṣa),
mocked⁶ her husband (Śiva).

May Umā (Caṇḍī) destroy your distresses!

Notes. 1. Meru, the Dawn Mountain (cf. *Suryasataka*, stanza 1, note 4), was Caṇḍī's grandfather, the father of Caṇḍī's mother Menā; cf. *Rāmāyaṇa*, 1. 35. 16–17. 2. The *Mārkandeya Purāṇa*, 83. 24–26 (Pargiter, p. 480), in describing the battle between Mahiṣa and Caṇḍī, says: 'And he [Mahiṣa], great in valour, pounding the surface of the earth with his hooves in his rage, tossed the mountains aloft with his horns, and bellowed; . . . and the sea, lashed by his tail, overflowed in every direction; . . . mountains fell in hundreds from the sky, being cast down by the blast of his breath.' 3. Lit. 'no angers at all.' 4. The 'certain person' was Śiva. On this the commentary says: 'Ocean and Mahādeva (Śiva) were [both] husbands of Gaṅgā (Ganges), but on Ocean's being made empty, Mahādeva's (Śiva's) husbandship of Gaṅgā came to be without a rival.' 5. The commentary says: 'She became impure by touching another man.' On Śiva's relation to Ganges, cf. stanza 3, note 2. 6. She ironically pretends to be solicitous only for her rival Gaṅgā.

V.L. (a) The Kāvyamālā text reads *nadinā*; following the commentary, I have emended to *nadināṇi*.

32

sadyah sādhitasādhyam uddhṛtavatī śūlam śivā pātu vah
pādaprāntavisṭakta eva mahiṣākare suradveśinī¹
diṣṭyā deva vr̥ṣadvajyo yadi bhavān eṣā 'pi nah svāminī
samjātā mahiṣadhvajeti jayayā kelā kṛte 'rḍhasmitā

Just when Śivā (Caṇḍī) had pulled out [from Mahiṣa's body]
the trident¹ that had effected its object,
And while the tip of her foot was resting on (Mahiṣa), Foe of
the Gods, who was in the form of a buffalo,²
She half smiled when a jest was made by Jayā,³ who said: 'Is it
not auspicious, O God (Śiva), that whereas
Your Excellency's emblem is a bull, (Caṇḍī), this mistress of
ours, has also acquired an emblem, namely, a buffalo
(mahiṣa)?'⁴
May Śivā (Caṇḍī) protect you⁵!

Notes. 1. Mahiṣa had had a taste of all of Caṇḍī's weapons before he received the final *coup de grâce* from her foot. 2. Lit. 'while the foe

of the gods, in the form of a buffalo, was adhering to the edge of her foot.' The picture presented in the first two *pādas* is that of Caṇḍī bracing her foot against Mahiṣa's body in order to pull out the trident. While in this position, she appears to be standing upon or mounted on him, thus giving rise to Jayā's little jest which compares her to Śiva, since the latter is often represented as mounted on his bull. 3. Jayā was Caṇḍī's hand-maid, as already explained in stanza 15, note 7. 4. The commentary says: 'Proper is the union of you two, for you both have cattle as your emblems; this, however, is the laughable thing—that you are mounted on a bull, but she on a buffalo.' 5. The meter of this stanza is *sārdalavikṛiḍita*.

V.L. (b) *protaprāntavिषक्ता*.

33

vidrāñenadrāñi kim tvam draviṇadadayite paśya saṃkhyam
svasakhyāḥ
svāhe svasthā svabhartary amṛtabhuji mudhā rohiṇī roditī 'va
lakṣmi śrivatsalakṣmorasi vasasi purety ārtam āśvāsayantyām
svargastrāṇām jayāyām jayati hataripor hrepitām hāimavat-
yāḥ

- ‘O Indrāṇī,¹ why art thou perplexed? O wife of (Kubera), Giver of Wealth, behold the [successful] conflict of thy friend (Caṇḍī);
- O Svāhā,² compose thyself, for thy husband (Agni) [will soon be] enjoying the residue of sacrifices³; Rohiṇī⁴ is weeping, as it were, without cause;
- O Lakṣmī, thou wilt⁵ soon [again] be reposing on the breast of (Viṣṇu), whose emblem is the śrivatsa.⁶ As Jayā⁷ in these words
Was consoling the unhappy⁸ women of heaven, a modest feeling⁹
[arose in] Hāimavatī (Caṇḍī), who slew her foe (Mahiṣa).¹⁰
Glorious is the modesty of Hāimavatī (Caṇḍī)!

[In this stanza the usual benediction is omitted.]¹¹

Notes. 1. The wife of Indra. 2. The wife of Agni. 3. Usually, *amṛtabhuj* means 'nectar-enjoyer,' 'god,' but I have rendered as 'enjoying the residue of sacrifice'—a meaning allowed by the lexicons—because the commentary says: 'Now, since Mahiṣa is slain, he (Agni) will be worshiped with joy by Brāhmans.' 4. The wife of the Moon. 5. The particle *purā*, when used with a present tense, sometimes gives to that

tense the force of a future; cf. Monier-Williams, *Skt.-Engl. Dict.* s.v. 6. Viṣṇu wore on his breast the curl of hair known as the śrivatsa, which was produced by a thrust of Śiva's lance; cf. stanza 23, note 2. On Lakṣmi, and her relation to Viṣṇu, see *Suryasatka*, stanza 2, note 2, and stanza 42, notes 3 and 6. 7. On Jayā, see stanza 15, note 7. 8. The wives of the gods were unhappy because they believed that their husbands had perished in the battle with Mahiṣa. 9. I have taken *hrepiṭam* to be a participial noun, meaning 'modest feeling' (cf. stanza 38), although it is not so recognized in the lexicons. 10. Caṇḍī was overcome with emotion at the thought that she had saved the husbands of all these women. The commentary says: 'Devī (Caṇḍī), on hearing all this consolation of the women of heaven, blushed (or, was ashamed).' Owing to her excessive modesty, she desired no praise for her acts. 11. For similar omission of the benediction, cf. stanza 3, note 5.

V.L. (b) *svabhartary amṛtasṛjī*. (d) The Kāvyamālā text reads *hāimavatyā*; I have emended to *hāimavat�āḥ*, which is the reading of the commentary and of a similar passage in stanza 38.

34

nirvāṇah kiṁ tvam eko rāṇaśrasi śikhiñ śāringadhanvā 'pi
viḍhyamṣ
tat te dhāiryam kva yātam jahihi jalapate dīnatām tvam
nadinah
śakto no śatrubhaṅge bhayapiśuna sunāśira nāśiradhūlir
dhig yāsi kveti jalpan ripur avadhi yayā pārvatī pātu sā vah

'O Śikhin (Agni), art thou alone <worsted>¹ in the forefront of the battle? [Nay, for] he (Viṣṇu) whose bow is the śāringa is also <without arrows>, having shot [them away].

O (Varuṇa), Lord of Waters, where has that bravery of thine gone? Give over² thy timidity, [for] thou art <Lord of Rivers>, and <not timid>.

O cowardly <Sunāśira (Indra)>, <whose vanguard is excellent>, the dust of thy vanguard is not effective in defeating [me, thy] foe.³

Out upon thee! Where canst thou go?⁴ While uttering these [taunting] words, the Foe (Mahiṣa) was slain by Pārvatī (Caṇḍī).

May that Pārvatī (Caṇḍī) protect you!

Notes. 1. The force of the pun is lost in the translation; as applied to Agni (fire), *nirvāṇah* means 'extinguished.' 2. The imperative *jahihi*, 'abandon,' 'give over,' usually has a long penult—*jahīhi*; cf. Whitney, *Skt. Grammar*, 665. The form with short penult is found also in *Suryasataka*, stanza 59. 3. The commentary says: 'Just as formerly [thy] enemies fled upon merely catching sight of the dust arising from the vanguard of thy army, even so now [they do] not.' 4. These same words—*dhig yasi kveti*—occur, with similar meaning, in stanza 82. The 'thee' and 'thou' refer to Candi. The commentary explains: 'Wherever thou wilt go, just there thou art slain.'

35

nandinn ānandado me tava murajamṛduḥ samprahāre pra-
hārah

kim dante romṇi rugṇe vrajasī gajamukha tvāṁ vaśībhūta
eva

nighnan nighnann idānīṁ dyujanam iha mahākāla eko 'smi
nā 'nyāḥ

kanyā 'drer dāityam itthāṁ pramathaparibhave mṛdnatī trāya-
tāṁ vah

'O Nandin, in the battle thy blow, soft as [the noise¹ of] a drum,
was to me a giver of joy;

O Elephant-faced (Ganeśa), why dost thou wander about, abso-
lutely subdued,² with thy hair-like tusk³ broken off?

I alone am *«Mahākāla»*,⁴ *«the great destruction»*; there is no
other here now who keeps constantly slaying the folk of
heaven.'

As he was thus insulting her attendants,⁵ (Candi), Daughter of
the Mountain, crushed the Dāitya (Mahiṣa).

May (Candi), Daughter of the Mountain, protect you!

Notes. 1. The commentary supplies *dhvani*, 'noise.' 2. Ganeśa's cor-
pulence did not permit of his running far or fast, so, although he attempted
to flee, he was easily overtaken and subdued by Mahiṣa. The commentary
says: 'Because of having a protuberant belly, it is not possible [for thee]
to make a distant flight.' 3. Lit. 'thy tusk, a hair,' but the commentary
supplies 'like.' Presumably the tusk was comparable to a hair, either be-
cause it curled or because it was slender. The cause of the loss of Ganeśa's
tusk is variously given; the *Brahmavāivarta Purāṇa* (3. 40) tells how it
was lost in conflict with Paraśurāma (cf. stanza 67, note 2), the *Sisupāla-*

vadha (1. 60) states that it was cut off by Rāvāṇa, and the *Haracarita* (18. 23) says that it was lost as the outcome of a wager between Kumāra and Gaṇeśa as to which of them could most quickly encircle the earth; cf. H. Jacobi, *Brāhmaṇism*, in *Encyclopaedia of Religion and Ethics*, vol. 2, p. 799-813, sub-heading *Gaṇeśa* (p. 807), ed. James Hastings, New York, 1910. The *Candīśataka*, stanza 67, tells us that the tusk was broken off by the demon Mahiṣa. 4. Mahākāla was the name of one of Śiva's attendants, as well as being an epithet of Śiva himself. 5. Nandin, Gaṇeśa and Mahākāla were all attendants of Śiva, and so also of Caṇḍī, Śiva's wife. Gaṇeśa was the reputed son of Śiva and Pārvatī (Caṇḍī), for his parentage, see Kennedy, *Ancient and Hindu Mythology*, p. 352-356, and especially H. Jacobi, *Brāhmaṇism*, as cited in note 3; see also Moor, *Hindu Pantheon*, pl. 9, p. 42, where the infant Gaṇeśa is pictured held in Pārvatī's (Caṇḍī's) arms.

36

vajram majño marutvān ari harir urasah śūlam iśah śirasto
danḍam tuṇḍat kṛtāntas tvaritagatigadām asthito 'rthādhi-
nāthah

prāpan yatpādapiṣṭe dviṣi mahiṣavapuṣy aṅgalagnāni bhūyo
'py āyūmṣi 'vā "yudhāni dyuvasataya iti stād umā sā śriye vah

When¹ Umā (Caṇḍī) crushed with her foot the Foe (Mahiṣa)
who had the body of a buffalo,

The inhabitants of heaven obtained again their weapons «that
were sticking in his body», just as they saved their lives
«inherent in their bodies»²;

(Indra), whom the Maruts attend, [recovered] the thunderbolt
from [Mahiṣa's] marrow; Hari (Viṣṇu), the discus from
his breast; Īśa (Śiva), the trident from his head;

Kṛtānta (Yama) [recovered] the staff from his mouth; and
(Kubera), Lord of Wealth, the swift-moving mace from his
bones.³

May that Umā (Caṇḍī) bring you prosperity!

Notes. 1. For convenience, I have translated the last two *pādas* first.

2. The commentary says: 'Formerly, in the battle with Mahiṣa, the weapons of all the gods were plunged into his body; now, when Mahiṣa has been crushed by Devī (Caṇḍī), their weapons are obtained by them again; in like manner their lives are obtained (i.e. saved) through the destruction of Mahiṣa; for otherwise their lives were verily precarious.'

3. Note that the name of the god has some similarity in sound

with the name of his weapon, or with the name of the part of the body from which the weapon is drawn; e.g. *Hari* draws the *ari* from the *uras*, and *Īśa* draws the *śula* from the *śiras*—an exaggerated assonance (*yamaka*), which, however, finds its counterpart in stanza 52, and in *Suryaśataka*, stanzas 71 and 81.

37

dṛṣṭāv āsaktadṛṣṭih prathamam iva tathā sammukhīnā¹
 "bhimukhye
 smerā hāsapragalbhe priyavacasi kṛtaśrotrapeyādhikoktiḥ
 udyuktā narmakarmaṇy avatu paśupatā pūrvavat pārvatī vah
 kurvāṇā sarvam iṣad vinihitacaranālaktakeva kṣatāriḥ

Pārvatī¹ (Caṇḍī), with her glance fixed on [*<Paśupati's (Śiva's) >*] glance [in affection], [and on *<Paśupati's (Mahiṣa's) >* glance in anger], thus facing them face to face at the outset, as it were,

Smiling [affectionately when *<Paśupati (Śiva) >*] «proudly jested», [and scornfully *<when Paśupati (Mahiṣa) >*] «proudly mocked»,

Adding even more words worth listening to [when *<Paśupati (Śiva) >*] «flattered» [and when *<Paśupati (Mahiṣa) >*] «spoke her fair»,

Intent upon the carrying on of the sport [of battle] *<in the case of Paśupati (Mahiṣa) >*, just as formerly [she had been intent upon carrying on the sport of love] *<in the case of Paśupati (Śiva) >*,

Doing everything triflingly [*<in the case of Paśupati (Mahiṣa) >*, but with real affection *<in the case of Paśupati (Śiva) >*],

Killed the Foe (Mahiṣa), and became smeared, as it were, with lac-dye on her foot.²

May Pārvatī (Caṇḍī) protect you!

Notes. 1. This is a troublesome stanza, but it seems to be clear that there is a pun, running all through, on the two meanings of the term *Paśupati*—Śiva and Mahiṣa. 2. After killing Mahiṣa, Caṇḍī found her foot smeared with blood, as if with lac-dye; cf. stanzas 2, 3, 12 and 44.

V.L. (a) -drṣṭih kṛtamukhavikṛtiḥ sammukhīnā. (c) paśupateḥ.

38

dāityo dordarpaśālī na hi mahiṣavapuh Lalpaniyābhypāyo
 vāyo vāriṣa viṣṇo vr̄ṣagamana vr̄ṣan kim viṣādo vr̄thāiva
 badhnīta bradhnamiśrāḥ kavacam acakitāś citrabhāno dahā
 'rīn

evam devān jayokte jayati hataripor hrepitam hāimavatyāḥ

'The¹ Dāitya (Mahiṣa), in the form of a buffalo, and full of pride in his prowess,² is not indeed one in whose case the [ordinary] expedients³ are effective;

[Therefore], O Vāyu (Wind), O Lord of Waters (Varuṇa), O Viṣṇu, O Bull-rider (Siva), O Bull (Indra), why [this] wholly vain despondency?⁴

Gird on your armor, together with Bradhna (Sūrya), ceasing to be cowards⁵; O thou (Agni) whose luster is variegated, burn up thy foes.'

While Jayā⁶ was thus speaking to the gods,⁷ a modest feeling⁸ [arose in] Hāimavatī (Caṇḍī), who slew her foe (Mahiṣa). Glorious is the modesty of Hāimavatī (Caṇḍī)!

[In this stanza the usual benediction is omitted.]⁹

Notes. 1. The sense of this stanza is that the gods must make special efforts to subdue Mahiṣa, since none of the ordinary means for subduing enemies are effective against him. 2. Lit. 'full of pride in his arm.' 3. The four recognized *upāyas*, or means of subduing an enemy, were 'conciliation' (*sāman*), 'bribery' (*dāna*), 'sowing dissension' (*bheda*), and 'open assault' (*daṇḍa*); cf. *Manu*, 7. 107-109, 198, and *Candisatka*, stanza 46, note 1. The commentary says: 'He (Mahiṣa) is incapable of being subdued by the employment of *sāman*, etc.' 4. That is, despondency does no good; it is time for strenuous effort. The alliteration (*anuprāsa*) in this *pāda* is noteworthy. 5. Lit. 'without fear.' 6. On Jayā, see stanza 15, note 7. 7. The accusative *devān* must be taken as a sort of object of *jayokte* used with a verbal force—'in the utterance of Jayā to the gods.' The commentary glosses *devān* by *devān prati*, 'to the gods.' 8. For the construction of *hrepitam*, see stanza 33, note 9. 9. For the omission of the benediction, cf. stanza 3, note 5.

V.L. (b) bṛhat kim viṣādo. (d) hataripur hrepitasvarnikāyā.

39

ā vyoma vyāpisimnām vanam atigahanam gāhamāno bhujānām

arcirmokṣena mürchan davadahanarucāṁ locanānāṁ trayasya
yasyā nirmajjamajjaccaraṇabharanato gāṁ vibhidya pra-
viṣṭah

pātālam pañkapātonmukha iva mahiṣah stād umā sā śriye vah

Mahiṣa, plunging into the very impenetrable forest [composed]
of [Umā's (Caṇḍī's)]¹ arms whose extremities reached to
the sky.²

Became dazed at the emission of flame from the triad³ of her
eyes that gleamed like a fire in a burning forest;

[Then], bowed by the weight of her foot which sank into his
lifeless⁴ [body], he clove the earth,

And entered Pātāla,⁵ as if expecting to wallow in its mud.⁶

May that Umā (Caṇḍī) bring you prosperity !

Notes. 1. The commentary says: 'Of the arms, that is to say, [the arms] of Devī (Caṇḍī).' 2. I have changed the division of the words in the reading of the Kāvyamālā text, from ā vyomavyāpi simnāṁ into ā vyoma vyāpisimnāṁ, which is the reading of the commentary. This is, I confess, open to the objection that *vyāpin* appears not to be used at the beginning of compounds (cf. *pwb*, s.v.). As another alternative, one might read āvyomavyāpisimnāṁ as a compound word. For the 'forest of arms' of Caṇḍī, cf. stanza 64, and Moor, *Hindu Pantheon*, pl. 19. 3. In the *Devī Upaniṣad*, Caṇḍī is addressed as 'thou represented with three eyes'; cf. Kennedy, *Hindu Mythology*, p. 492; her three eyes are also mentioned in the account of her birth given in the *Vāmana Purāṇa*; cf. Kennedy, *ibid.*, p. 335. See also *Caṇḍīśataka*, stanzas 40 and 51. It may likewise be noted that since Siva had three eyes, Caṇḍī, who is Siva's *sakti*—i.e. the female personification of his 'energy'—is also entitled to the possession of a like number. 4. Lit. 'marrowless,' meaning deprived of the life or the blood; for a similar conception, cf. stanza 3, note 4. 5. The words *gāṁ . . . pātālam* occur in the same order, and in the same position in the *pādas*, in stanza 18. 6. The commentary notes an implied simile in this stanza. It reads: 'Just as any other buffalo (*mahiṣa*), when wandering in a forest, and heated by a forest-fire, enters a hollow, expecting to wallow in the mud, even so also this [buffalo—i.e. Mahiṣa], completely scorched by the flame of the eyes of Devī (Caṇḍī), enters Pātāla.' For the fire in Caṇḍī's eyes, cf. stanza 51.

V.L. (a) The Kāvyamālā text reads ā vyomavyāpi simnāṁ; following the commentary, I have emended to ā vyoma vyāpisimnāṁ. (b) *locanānāṁ trayena*. (d) sā sivā 'stu śriye vah.

40

nīte nirvyaājadirghām aghavati maghavaūvajralajjānidāne
nidrām drāg eva devadviśi muśitaruṣaḥ samsmarantyāḥ svā-
bhāvam

devyā dṛgbhyas tisrbhyas traya iva galitā rāśayo raktatāyāḥ
trāyantām vas triśūlakṣatakuharabhuvo lohitāmbhahsamudrāḥ

When the sinful (Mahiṣa), Foe of the Gods, who had put to
shame the thunderbolt of the Munificent (Indra),¹

Had been brought full quickly to the sleep that is ineffably long,²
Devī (Caṇḍī), reft of her anger, came back to herself³;

And the oceans of flowing blood,⁴ issuing from the holes of the
wounds [caused] by the trident [in Mahiṣa],

Became, as it were, three masses of the redness [of anger]
streaming from her three eyes.⁵

May these oceans of blood protect you!⁶

Notes. 1. Indra's thunderbolt was ashamed because it had been unable to subdue Mahiṣa. 2. Lit. 'long beyond semblance.' 3. Lit. 'recollecting her own nature.' 4. Lit. 'blood-water oceans.' 5. Upon seeing the blood, Caṇḍī realized that the killing had been effected, her rage subsided, and the red of anger faded from her eyes. The fanciful imagining of the red blood flowing from Mahiṣa to be the redness of anger receding from the eyes of Caṇḍī, is an instance of the rhetorical figure *utprekṣā*, 'Poetic Fancy.' For Caṇḍī's three eyes, cf. stanza 39, note 3, and stanza 51, note 1. 6. This stanza is quoted in the *Sarasvatikāṇṭhābharaṇa* (2. 296) of Bhojadeva (fl. 1010-1042 A.D.; cf. Mabel Duff, *Chronology of India*, p. 109, Westminster, 1899), as an illustration of the rhetorical figure *citra*, 'picture,' a type of *varṇānuprāsa*, or 'syllable alliteration' (see the 2d ed. of this work by Jivānanda Vidyāsāgara, p. 255, Calcutta, 1894). Stanza 66 of the *Caṇḍīśataka* is also quoted in the *Sarasvatikāṇṭhābharaṇa* as an illustration of the *veṇikā* ('braid') type of *varṇānuprāsa*; cf. stanza 66, note 1.

V.L. (b) *muśitabhiyah*. (c) *rāśayo śoritasya*. (d) *rakṣantu tvāṁ tri-
śūlakṣata-*. The text as given in the *Sarasvatikāṇṭhābharaṇa* (see note 6)
shows the following variants: (a) -*vajranidrānidāne*. (d) *rakṣantu tvāṁ
triśūlakṣatikuvara-*.

41

kālī kalpāntakālākulam iva sakalam lokam ālokya pūrvam
paścāc chliṣṭe viśāṇe vidiitatititutā lohitā matsareṇa

pādotpiṣṭe parāśāu nipatati mahiṣe prāksvabhāvena gāurī
gāurī vah pātu patyuh pratinayanam ivā "viśkṛtānyonyarūpā

[Caṇḍī], on seeing the whole world as if confounded by Fate at
the end of a *kalpa*, became at first <black>, and so <Kālī>¹;
Afterwards, when she perceived (Mahiṣa), Son of Diti, with
his horn encircling² [her foot], she became <red> with anger,
and so <Lohitā>;

But when Mahiṣa, crushed by her foot, fell lifeless, she became,
by [virtue of] her original nature, <dazzling white>, and
thus <Gāurī>.

May this Gāurī (Caṇḍī), whose forms are but reciprocal mani-
festations of the eyes of her husband (Śiva)³—

May she, Gāurī (Caṇḍī), protect you!

Notes. 1. The meaning is that Caṇḍī, on seeing the destruction wrought
by Mahiṣa, assumed her dark, horrific aspect of Kālī, ‘The Black One.’
For the periodic destructions of the world at the end of every *kalpa*, cf.
Suryasataka, stanza 23, note 6. 2. See stanzas 2 and 44, where the same
is said of Mahiṣa’s horn. 3. Lit. ‘whose reciprocal form is manifested,
as it were, according to the eyes of her husband.’ That is to say, the
three eyes of Śiva, the black (*kālī*), the red (*lohitā*), and the dazzling
white (*gāurī*), became incarnate as Caṇḍī, under the names, which she
bore, of Kālī, Lohitā and Gāurī. It should be noted, however, that Lohitā
seems not to occur elsewhere as a name of Caṇḍī, although it is found,
along with Kālī and Karālī, two recognized epithets of Caṇḍī, among the
names of the seven tongues of Agni; cf. *Mundaka Upaniṣad*, I. 2. 4, as
quoted by J. Muir, *Original Sanskrit Texts*, vol. 4, p. 429, London, 1873;
cf. also H. Jacobi, *Durgā*, in *Encyclopaedia of Religion and Ethics*, vol. 5,
p. 117–119, ed. James Hastings, New York, 1912.

V.L. (d) *pratinayana ivā "viśkṛtānyonyabhbāvā*.

42

gamyam nā 'gner na cendoh sapadi dinakṛtām dvādaśānām
asahyam
śakrasyā 'kṣṇām sahasram saha surasadasā sādayantam
prasahya
utpātogrāndhakārāgamam iva mahiṣam nighnatī śarma diśyād
devī vo vāmapādāmburuhanakhamayāih pañcabhiś candramo-
bhiḥ

Mahiṣa, who was assailable¹ neither by Agni nor by Indu (Moon),
and who could not be resisted for an instant by the twelve
Suns,²

Who violently destroyed the thousand eyes³ of Śakra (Indra)
together with the assembly of the gods,

And who was like the approach of the terrible darkness of some
[evil-boding] portent, was killed by Devī (Caṇḍī)

With the five moon-like toe-nails of her left lotus foot.⁴

May Devī (Caṇḍī) bestow happiness upon you!

Notes. 1. In *Suryasatka*, stanza 23, *gamyā*, ‘assailable,’ is again found with a genitive case. 2. By the ‘twelve Suns’ are meant the twelve manifestations of the Sun in the twelve months of the year; cf. *Suryasatka*, stanza 90, note 1, and stanza 94, note 5. 3. For Indra’s thousand eyes, cf. *Suryasatka*, stanza 94, note 4, and *Candiśatka*, stanza 57, note 6.

4. Lit. ‘with the five moons constituting the nails of her left foot-lotus.’ Stanza 10 says that Caṇḍī killed Mahiṣa with her right foot, but elsewhere in the *Candiśatka*, whenever specific mention is made, it is always said that she used her left; cf. stanza 10, note 6.

V.L. (a) *nā 'gnēr jitenduṁ*; *dvādaśānām aśakyam*.

43

dattvā sthūlāntramālāvalivighasahasadghasmarapretakāntam
kātyāyanyā "tmanāiva tridaśaripumahādāityadehopahāram
viśrāntyā pātu yuṣmān kṣaṇam upari dhṛtam̄ kesariskan-
dhabhitter

bibhrat tatkesarālīm alimukhararaṇannūpuram̄ pādapadmam

After Kātyāyanī (Caṇḍī) had verily in person offered as an oblation the body of the great Dāitya (Mahiṣa), the Foe of the Gods—

An oblation that roused the mockery of the voracious female ghouls,¹ since the residue² [for their consumption] was [merely] the series of the festoons of his large intestine,³

Her lotus foot,⁴ possessed of a jingling anklet⁵ that hummed like a bee, was placed for a moment, for the purpose of resting [it],

On the wall-like surface of the shoulder of her lion, [and therefore seemed to be] wearing a fringe of his mane.

May the lotus foot [of Kātyāyanī (Caṇḍī)] protect you!

Notes. 1. Lit. ‘wives of the ghouls.’ 2. The residue of the oblation, usually eaten. 3. The commentary says: ‘There is cause of mockery by the wives of the ghouls, with the thought: “There has been left over for us by Devī (Caṇḍī) merely the sapless pile of entrails.”’ The implication is that the body of Mahiṣa had been reduced to a shapeless mass by the force of Caṇḍī’s kick, nothing being left but one intestine. 4. According to the commentary, the term ‘lotus foot’ is aptly applied here, because it has an anklet that hums (lit. ‘is mouthy’) like a bee, while a lotus is always surrounded by bees, and because the foot has a fringe of *kesara* (mane), while a lotus has *kesara* (filaments). 5. The noise of Caṇḍī’s anklet is mentioned also in stanzas 6, 13 and 44.

V.L. (c) *upari kṛtam*.

44

kopenevā 'ruṇatvarṇ dadhad adhikatarālakṣyalākṣārasaśrīḥ
śliṣyacchṛīgāgrakoṇakvaṇitamaṇitulākoṭihumkāragarbhah
pratyāsannātmamṛtyupratibhayam asurāir i᷍kṣito hantv arīn
vah
pādo devyāḥ kṛtānto 'para iva mahiṣasyopariṣṭān niviṣṭah

The foot of Devī (Caṇḍī) is, as it were, red from anger, and the sheen of its lac-dye becomes [thereby]¹ more apparent²;

And it diffuses sound³ from its jeweled anklet that is twanged by the tip of [Mahiṣa’s] encircling horn,⁴ as with a quill;

And it is gazed on by the demons with fear that their own death is imminent⁵;

And it *is placed on Mahiṣa*, [being thus also] like a second Kṛtānta (Yama), [for the latter] *is seated on a buffalo*.⁶

May the foot of Devī (Caṇḍī) destroy your foes!

Notes. 1. The commentary introduces *atā eva*, ‘just thereby.’ 2. Lit. ‘possessing a more apparent lac-juice sheen’; for other passages in the *Candiśataka* where mention is made of the practise of staining the feet with lac-dye, cf. stanza 3, note 1, and stanza 37, note 2. 3. Lit. ‘is filled with the sound.’ 4. For the ‘encircling horn,’ cf. stanzas 2 and 41, and for the noise of the anklet, cf. stanzas 6, 13 and 43. 5. Following the commentary, I take the compound *pratyāsannā . . . bhayam* to be an adverb. 6. Yama’s vehicle was the buffalo (*mahiṣa*); cf. *Suryasataka*,

stanza 58, note 5. The commentary calls attention to the various points of comparison between Caṇḍī's foot and Yama, as follows: 'Yama also is red from anger, makes a sound (*humkāra*—the death rattle?), is seated on a buffalo, and is gazed on by mortals fearful that death is imminent.'

V.L. (a) *dadhad adhikam alam.*

45

āhantum nīyamānā bharavidhurabhujasramśamānobhayāṁśam
kaṁsenāināṁsi sā vo haratu hariyaśorakṣanāya kṣamā 'pi
prāk prāṇān asya nā "syad gaganam udapatad gocaram yā
śilāyāḥ
samprāpyā "gāmivindhyaśikharāśilāvāsayogodyateva

<Kṣamā (Caṇḍī)>, when carried off to be slain¹ by Kāṁsa²—his
two shoulders stooping as his arms were burdened by her
weight³—

Although <capable> of defending the renown of Hari (Viṣṇu),⁴
did not at once⁵ despatch his (Kāṁsa's) life,
But after having, [at his hands], come into forcible contact with
a rock,⁶ rose up to heaven,
As if intent on meditation in her future home of rock on the
summit of the Vindhya Mountain.⁷
May that Kṣamā (Caṇḍī) destroy your sins⁸!

Notes. 1. For the story of Kāṁsa's attempt to destroy Caṇḍī, see stanza 25, note 1. 2. It is worthy of note perhaps that 'Kṣamā' and 'Kāṁsa' contain similar sounds. The epithet *Kṣamā* is applied to Durgā (Caṇḍī) in the *Devī Purāna*; cf. *PWB*, s.v. 3. The body of Caṇḍī as a baby, though not actually heavy, was figuratively so, because Kāṁsa was destined in the future to be crushed by the weight of her might; cf. stanza 25, notes 2 and 3. 4. Caṇḍī, in the incarnation here referred to, was Kṛṣṇa's (Viṣṇu's) substitute, having elected to be killed in Viṣṇu's stead; cf. stanza 25, note 1. 5. Lit. 'in the first place,' 'at first.' 6. Lit. 'having attained the realm of rock,' the meaning being that Kāṁsa dashed out Caṇḍī's brains against a stone. 7. When Kṛṣṇa (Viṣṇu) persuaded Caṇḍī to be born of Yaśodā as a mortal, he promised her as a reward that she should be the adored of gods and mortals and should have a dwelling-place on the Vindhya; cf. *Harivāṇīśa*, 2.2.30, 49 (Dutt, cap. 57, p. 249–250). 8. Note in this stanza the absence of any reference to Mahiṣā; cf. stanza 25, note 8.

V.L. (a) *āghātām nīyamānā.*

46

sāmnā nā "mnāyayoner dhṛtim akṛta harer nā 'pi cakrena
bhedāt

sendrasyāirāvaṇasyā 'py upari kaluṣitah kevalam dānavṛṣṭyā
dānto dañdena mṛtyor na ca viphalayathoktābhypāyo hato
'rir

yenopāyah sa pādah sukhayatu bhavataḥ pañcamaś candikāyāḥ

[Mahiṣa]¹ <took² no pleasure> either in the «conciliation» or in
the «Sāma Veda» of (Brahmā), the Source of the Vedas,³
and because of [his fondness for] «dissension», <was in-
different to> the discus of Hari (Viṣṇu) with its «ability to
cleave»;

<With regard to⁴ Indra's [elephant] Āirāvaṇa,⁵ he was simply
«angered»⁶ by the «shower of gifts», just as he was
«smeared» <over> by the «flow of ichor» [from its fore-
head];

Nor was he subdued by the <open assault> and the <staff> of
Death (Yama), these expedients, as described, being all
ineffectual;

But he, the Foe (Mahiṣa), was slain by a fifth expedient—the
foot of Caṇḍikā (Caṇḍī).

May that foot of Caṇḍikā (Caṇḍī) prosper you!

Notes. 1. The meaning of this stanza is that the gods were unable to subdue Mahiṣa by any of the four recognized means of success against an enemy, and so employed a fifth—the foot of Caṇḍī. The four recognized means (*upāyas*) of subduing a foe were 'conciliation' (*sāman*), 'sowing dissension' (*bheda*), 'bribery' (*dāna*), and 'open assault' (*danda*); cf. *Manu*, 7. 107–109, 198. In this stanza there is a pun on each of these four terms. In stanza 38, Mahiṣa is said to be 'not one in whose case the ordinary expedients (*abhyupāyas*) are effective.' 2. The word *akṛta* appears to be a root-aorist middle used in Vedic literature; cf. W. D. Whitney, *Roots, Verb-Forms, and Primary Derivatives of the Sanskrit Language*, s.v. 1st *kṛ*, Leipzig, 1885; but it is recognized by the grammarians as forming a part of the s-aorist; cf. Whitney, *Skt. Grammar*, 881, c. 3. Brahmā is usually credited with the production of the Vedas; cf. *Sūryaśataka*, stanza 99, note 2. 4. I have regarded Āirāvaṇasya as governed by *upari*, 'in regard to'; the commentary, however, makes *Airāvaṇasya* depend upon *dānavṛṣṭyā*, and it takes *upari* closely with *kaluṣitah*, in the

sense, apparently, of 'smeared over.' The commentary does not authorize a double rendering of *upari*. 5. On Āirāvata, see *Sūryasatka*, stanza 1, note 3. 6. For *kaluṣitah*, the commentary gives a double gloss—'defiled' (*malinavam gataḥ*), and 'angered' (*krodham gato na tu tuṣṭah*); so also Apte, *Skt.-Engl. Dict.* s.v.

V.L. (b) *puṇakītah kevalam*. (d) *pādaḥ nudatu bhavadagham*.

47

bhartā kartā trilokyās tripuravadhakṛti paśyati tryakṣa eṣa
kva strī kvā "yodhanecchā na tu sadṛśam idam prastutam kīm
mayeti

matvā savyājasavyetaracaraṇacalāṅguṣṭhakonābhimṛṣṭam
sadyo yā lajjitevā 'surapatim avadhīt pārvatī pātu sā vah

'The three-eyed (Siva), [my] husband, creator of the three worlds, and the bringer of destruction to the three cities,¹ is looking on here.

What has a woman to do with the lust for battle? But this is not seemly; why did I undertake it?'

Being abashed, as it were, at such a thought, Pārvatī (Caṇḍī) slew in an instant² (Mahiṣa), Lord of the Demons,

Who had been struck by the sharp point of the quivering great toe of her left³ foot.

May that Pārvatī (Caṇḍī) protect you!

Notes. 1. The triple city of the demons is meant; cf. stanza 16, note 3. 2. Caṇḍī slew Mahiṣa at once, so as to bring to an immediate close the spectacle of a woman engaged in a matter so far outside her normal sphere as fighting. 3. According to the commentary, which I have followed, *savyāja* is here taken adverbially with *savyetaracaraṇa-*, the literal rendering being 'a foot falsely other than left'; that is, 'falsely right,' and therefore 'left.' The commentary glosses by *vāmapādasya*, 'left foot.' It may be noted that, according to stanza 10, Caṇḍī killed Mahiṣa with her right foot; but all other stanzas, when specific mention is made, say she used her left; cf. stanza 10, note 6.

V.L. (c) *savyājasavyetaracaraṇanakhāṅguṣṭhakonena piṣṭvā*.

48

vṛddhokṣo na kṣamas te bhavatu bhava bhavadvāha eṣo
'dhuneti

kṣiptah pādena devam̄ prati jhaṭiti yayā kelikāntam̄ vihasya
 dantajyotsnāvitānāir atanubhir atanur nyakkṛtārdhendubhā-
 bhir
 gāuro gāur eva jātaḥ kṣanam̄ iva mahiṣah sā 'vatād ambikā
 vah

'Thy old bull,¹ O Bhava (Śiva), is no [longer] capable; let this one now be the vehicle of Your Highness.'

As [Ambikā (Candī)] uttered these words, laughing in pleased amusement,² [Mahiṣa] was at once kicked over to the god (Śiva) by her foot;

[For] the mighty³ Mahiṣa, by reason of the not small masses of light [emanating] from his teeth⁴—masses that dimmed the splendor of the crescent moon—

Became shining white (*gāura*), and so actually a bull⁵ (*gāur*) for an instant, as it were.⁶

May that Ambikā (Candī) protect you!

Notes. 1. The bull was Śiva's vehicle. 2. 'In pleased amusement' is my rendering of *kelikāntam̄*, which I take to be an adverbial accusative. 3. The word *atanur*, 'mighty,' despite its position, must modify *mahiṣah*; if, however, any hesitation is felt about so taking it, an emendation to *atanunyakṛtā-*, forming a compound, may perhaps be suggested. This change would not affect the meter, and the translation would be: 'that dimmed in no slight degree, etc.' 4. For the splendor of Mahiṣa's teeth, cf. stanza 50. 5. Lit. '[being] shining white, became actually a bull.' 6. The reason for Ambikā's (Candī's) amusement lies in a pun whose force it is very difficult to convey in translation. It consists in the idea that the black buffalo (*mahiṣa*) turns into a white bull (*gāur*), the metamorphosis being attained as follows: A buffalo, being a *gāura* (the *bos gaurus*, a species of buffalo), is therefore momentarily a bull (*gāur*); momentarily, because *gāura* is *gāur*, before its final syllable -a is pronounced. The rendering of the pun is further complicated by the fact that the other meaning of *gāura*—'shining white'—must be used in the translation in order to make the stanza read intelligibly. It may be added that as Śiva's bull was white, a white (*gāura*) substitute would be acceptable to him.

V.L. (c) *dantajyotsnāvitānāir alabhata tanubhir.*

49

prāk kāmaṁ dahatā kṛtaḥ paribhavo yena trisamḍhyānatāih
 sersyā vo 'vatu caṇḍikā caranayoh svam̄ pātayantī patim

kurvatyā 'bhyadhikam kṛte pratikṛtam muktena māulāu muhur
bāṣpenā "hitakajjalena likhitam svam nāma candre yayā

The jealous Caṇḍikā (Caṇḍī) caused her husband (Śiva), by whom she had been formerly humiliated through his burning up of Kāma,¹

To fall at her feet with prostrations at the three twilights;
And, having [thus] exacted excessive retribution for [his] action,² she wrote her own name on the moon³
With the tears mixed with collyrium⁴ that were repeatedly shed upon his diadem.⁵

May Caṇḍikā (Caṇḍī) protect you⁶!

Notes. 1. As is well known, Kāma was reduced to ashes by Śiva's third eye, because he interrupted Śiva's meditations and called his attention to Pārvatī (Caṇḍī); cf. *Sūryasataka*, stanza 55, note 9. 2. Lit. 'causing an excessive counter-deed in his deed.' 3. Śiva wore the moon on his diadem (cf. *Sūryasataka*, stanza 42, note 10), and perhaps we have here a fanciful Hindu explanation of the darkish blotch visible on the full orb of the moon. I have, however, been unable to find any allusions in Hindu mythology to support such a view. 4. Lit. 'tears in which collyrium has been placed.' 5. We must imagine Śiva kneeling at Caṇḍī's feet, and her tears dropping on his head, and so on the moon-diadem with which his head was adorned. The collyrium, which was lampblack, when washed from her eyelids by the tears, formed with the tears a dark fluid akin to ink, with which Caṇḍī could write her name. Just why Caṇḍī wept is not apparent, but the fact that she was humiliating the mighty Śiva may have been too much for her emotions. It will be remembered that, as Kālī, she is often represented with her tongue out—a sign of overwhelming shame—because on one occasion she found herself dancing on her husband's (Śiva's) body; cf. Wilkins, *Hindu Mythology*, p. 309 and 311. 6. Note in this stanza the absence of any reference to the demon Mahiṣa; stanza itself is cited in the *Sarasvatīkanṭhbhāraṇa*, 5. 633, as an example of the *mydvikā* ('grape') variety of *pāka* ('consequence'); cf. ed. of Jīvānanda Vidyāsāgara, p. 752-3. The commentary on this stanza in the *Sarasvatīkanṭhbhāraṇa* authorizes the following rendering for the first two *pādas*:

Caṇḍikā, jealous because her husband Śiva, by whom she had been formerly humiliated through his burning up of Kāma,
Was bowing before Saṃdhyā, caused him to fall at her feet.

V.L. (a) *trisamdhyanateḥ*. (d) *likhitam nāmeva candre*. The text as given in the *Sarasvatīkanṭhbhāraṇa* (see note 6) shows the following

variants : (a) *yena'tha sandhyānatāu.* (b) *caraṇayos tam.* (c) *kurvantyā.*
 (d) *vāśpenā "hṛtakajalena likhitam lakṣmeva.*

50

tuṅgām śrīngāgrabhūmīm śritavati marutām pretakāye nikāye
 kuñjāutsukyād viśatsu śrutikuharapuṭam drāk kakupkuñjaśeṣu
 smitvā vah saṃhṛtāsor daśanarucikṛtākāñḍakāilāsabhbāḥ
 pāyāt prsthādhirūḍhe smaramuṣi mahiṣasyoccahāseva devī

When¹ the assembly of the gods, on the dead body of Mahiṣa,
 resorted to the lofty ground of his horn-tip—

Of Mahiṣa, whose life had been taken away, and who had unexpectedly assumed the splendor of Kāilāsa owing to the gleam of his teeth²—

And when the elephants of the sky-regions,³ through longing for a [shady] bower, entered quickly into the hollow cavity of his ear,

Devī (Caṇḍī) smiled ; but when (Śiva), the Destroyer of Smara,⁴ mounted on his back, she laughed outright, as it were.

May Devī (Caṇḍī) protect you !

Notes. 1. The mighty body of Mahiṣa is mistaken for Mt. Kāilāsa, a favorite resort of the celestials (cf. *Suryaśataka*, stanza 88, note 3). Some of the gods think his horn a lofty peak, and the elephant guardians of the eight points of the compass take the interior of his ear for a shady bower, while Śiva, who had a dwelling on Kāilāsa, climbs on his back, believing it to be one of the ridges of that mountain. Caṇḍī laughs at their blunders. 2. For the radiance of Mahiṣa's teeth, cf. stanza 48. 3. These were the elephants of the *lokapālas*, or regents ; they are mentioned again in stanzas 57, 59 and 100; see also *Suryaśataka*, stanza 18, note 10. 4. Smara is a name of Kāma, whom Śiva destroyed by the fire of his third eye ; cf. stanza 49, and *Suryaśataka*, stanza 55, note 9.

V.L. (a) *tuṅgāḥ śrīngāgrabhūmīḥ*; *protakāye nikāye.*

51

kṛtvā pātālapaṇke kṣayarayamilitākārṇavecchāvagāham
 dāhān netratrayāgnē vilayanavigalacchṛīgaśūnyottamāṅgah
 krīḍākrodābhīṣāṇkām vidadhad apihitavyomasimā mahimnā
 vīkṣya kṣuṇno yayā 'ris tṛṇam iva mahiṣaḥ sā 'vatād ambikā
 vah

Mahiṣa, whose head had been shorn of its horns that trickled away when melted by the heat of the fire of [Caṇḍī's] triad of eyes,¹

Made a plunge into the mud of Pātāla, in accord with his desire for the general inundation that accompanies the onrush of [the final] destruction,²

And thus sought to create the impression of a 'mock-boar.'³

But, though he filled the sky⁴ to its borders with his great bulk,

Ambikā (Caṇḍī), beholding the Foe (Mahiṣa), trampled on him as if he were a [mere] blade of grass⁵.

May that Ambikā (Caṇḍī) protect you!

Notes. 1. See stanza 39, where a similar scorching of Mahiṣa is recorded; for the three eyes of Caṇḍī, cf. stanza 39, note 3, and stanza 40, note 5. 2. At the end of a *kalpa* the earth is destroyed by being immersed in ocean. Brahmā, the Creator, then begins the work of re-creation; cf. *Sūryasatka*, stanza 23, note 6. At the beginning of the present *kalpa*, Brahmā created himself as Viṣṇu, and the latter, in his incarnation as a boar (*varāha*), descended into the flood, and raised the earth out of it on his tusks; cf. *Viṣṇu Purāna*, 1.4 (Wilson, vol. 1, p. 55-65). Mahiṣa is here represented as being so scorched by the fire of Caṇḍī's eyes (cf. stanza 39), that he desires an ocean large enough to drown the whole world in order to have sufficient cooling water to relieve his burns. Being a buffalo (*mahiṣa*), his instinct teaches him that wallowing in mud will bring relief; so he plunges down to muddy Pātāla—descending to Pātāla is synonymous with death—and his descent thither is sarcastically compared to Viṣṇu's plunge into the waters of primeval chaos. The commentary says: 'Just as the First Boar (Viṣṇu) made a plunge into the inundation accompanying the destruction [of the world], even so by this (Mahiṣa) [a plunge] is made into the mud of Pātāla.' 3. Lit. 'suspicion of a play-hog.' The meaning is that Mahiṣa is seeking to be a 'make-believe' Viṣṇu, as pointed out in note 2. 4. Mahiṣa again (see note 2) seeks to imitate Viṣṇu by filling the sky. It will be remembered that Viṣṇu, in his dwarf incarnation, filled the sky with one of his famous 'three steps'; cf. *Sūryasatka*, stanza 7, note 4. Caṇḍī, however, is not deceived by this false Viṣṇu, and slays the impostor. 5. In stanza 7 also Mahiṣa is compared to a blade of grass.

V.L. (a) *pātālapāṇkāḥ kṣayarayamilitāir arṇavecchāvagāham*. (b) *vila-*
yanavilasat-. (d) *kālikā vah*.

52

śūle śailāvikampam na nimiśitam iṣāu paṭṭiśe sāttahāsam
prāse sotprāsam avyākulam api kuliśe jātaśaṅkam na śaṅkāu
cakre 'vakram kṛpāne na kṛpaṇam asurārātibhiḥ pātyamāne
dāityam pādena devī mahiśitavapuṣam piṁśatī vah punātū

The Dāitya¹ (Mahiṣa), whose body was changed into that of a
buffalo, was firm as a rock² when the trident³ was hurled [at
him]

By the enemies of the demons⁴; he was unwinking when the
arrow was sped, and loud in his laughter at the spear;

Scornful of the dart, not stunned by the thunderbolt, and having
no fear of the pike⁵;

Unbending⁶ before the discus, and untroubled by the sword.⁷
But Devī (Caṇḍī) crushed him with her foot.

May Devī (Caṇḍī) purify you!

Notes. 1. For convenience, I have rendered *dāityam*, and its modifiers, *śailāvikampam*, *nimiśitam*, etc., as subject, though they really constitute the object of *piṁśatī*. 2. The commentary glosses *śāila* by *śailavat*, 'like a rock.' 3. Grammatically, *śūle*, *iṣāu*, etc., the names of the weapons, are in the locative absolute construction with *pātyamāne*. 4. The 'enemies of the demons' are the gods. 5. Or, 'staff'; *śaṅku* may mean any sort of weapon. 6. Lit. 'not crooked.' The commentary glosses by *saralam eva sthitam*, 'standing straight.' The meaning is that he did not dodge or stoop. 7. The instances of assonance (*yamaka*) in this stanza are noteworthy. Each adjective that modifies *dāityam* has much the same sound as the name of the weapon with which it is coupled in the sentence. For a somewhat similar use of this rhetorical device, see stanza 36, and *Suryasataka*, stanzas 71 and 81.

V.L. (b) *avyākulam iva kuliśe.* (c) *cakre vakram kṛpaṇam.*

53

cakre cakrasya nā 'śryā na ca khalu paraśor na kṣuraprasya nā
'ser

yad vakram kāitavāviśkr̥tamahiśatanāu vidviśaty ājibhāji
protāt prāsenā mūrdhnāḥ saghr̥nam abhimukhāyatayā kāla-
rātryāḥ

kalyāṇāny ānanābjaṁ srjatu tad asr̥jo dhārayā vakritam vah

The lotus face of Kālarātrī (Caṇḍī)—which displayed no emotion¹ either because of the edge of [Mahiṣa's]² discus,
 Or for that of his ax, his sharp arrow, or his sword, as long as
 that Foe (Mahiṣa), disguised in the body of a buffalo,³
 Was intent on the combat—became softened⁴ in pity⁵ because of
 the stream⁶ of blood
 Coming out before her eyes from [Mahiṣa's] head, which had
 been pierced by her dart.
 May that lotus face of Kālarātrī (Caṇḍī) shed blessings upon
 you!

Notes. 1. Lit. 'that was not made wry' (reading *vakram*—cf. V.L.). The sense is 'altered by emotion'; cf. *vakritam saghrnam*, 'altered by compassion,' or 'softened in pity,' as I have rendered it in *pādas* (c) and (d). 2. Referring, according to the commentary, to the time when these weapons were hurled at Caṇḍī by Mahiṣa. 3. Lit. 'manifesting the body of a buffalo for [the purpose of] deceit.' 4. Lit. 'wry,' 'crooked'; cf. note 1. 5. The commentary says that *saghrnam* is to be taken adverbially. 6. The word *dhārā*, here rendered by 'stream,' also means 'edge,' and hence punningly refers back to *asri*, 'edge,' in *pāda* (a).

V.L. (a) The Kāvyamālā text reads *nā 'sryā na ca*; I have emended to *nā 'sryā nā ca*. (b) The Kāvyamālā text reads *yad vakram*; following the commentary, I have emended to *yad vakram*. (c) The Kāvyamālā text reads *kālarātryā*; I have emended to *kālarātryāḥ*.

54

hastād utpatya yāntyā gaganam aganitādhāiryaviryāvalepam
 vāilakṣyeneva pāṇḍuduyutim aditisutārātim āpādayantyāḥ
 darpānalpāṭṭahāsadvigunatarasitāḥ saptalokijananyāś
 tarjanyā janyadūtyo nakharucitatayas tarjayantyā jayanti

Hail to those emissaries¹ of war, those masses of splendor of the
 nail of the menacing² forefinger of (Caṇḍī), Mother of the
 Seven Worlds—

Which masses had become doubly³ white by reason of her loud
 laughter excessive through pride,
 As she sprang away from the hand [of Kaṃsa]⁴ and went to the
 sky, after making pale,⁵ as if through shame,⁶

That [Kaṁsa], Foe of the Sons of Aditi,⁷ whose pride in his own cowardly strength was [by her] disregarded.⁸

[In this stanza the usual benediction is omitted.]⁹

Notes. 1. The commentary glosses by *dūtyāḥ saṅgrāmasūcikāḥ*, 'female messengers, indicative of conflict.' 2. The commentary glosses: 'menacing the Dāityas.' 3. The meaning seems to be that when Caṇḍī smiled, the splendor of her gleaming teeth was added to the splendor of her flashing nails. 4. The commentary says that the hand of Kaṁsa is meant, and for that reason I have so interpreted it. For the story of Caṇḍī and Kaṁsa, see stanzas 25 and 45, and notes. 5. Lit. 'having caused the Foe of the Sons of Aditi to assume a white splendor.' 6. We of the Occident associate blushing with shame, and pallor with fear. As Caṇḍī rose from Kaṁsa's hand, she threatened him with his coming doom, and this threat may have made him pale with fear. Or else we are to understand that Kaṁsa was flooded with light reflected from the nails of Caṇḍī, and so appeared white or pale. 7. The 'Sons of Aditi' were the gods; cf. *Suryasataka*, stanza 90, note 1. 8. The commentary renders: 'that Foe of the Sons of Aditi, by whom pride in strength was, because of cowardice, disregarded'; but this seems doubtful to me, and I have not adopted it. 9. For the omission of the benediction, cf. stanza 3, note 5. Note also the absence of any mention of Mahiṣa; cf. stanza 25, note 8.

V.L. (c) *darpānalpaṭṭahāsād dviguṇitarasitāḥ*. (d) The Kāvyamālā text reads *janyadūto*; following the commentary, I have emended to *janya-dūtyo*; *nakharucirarucah*.

55

prāleyācalapalvalāikabisinī sā "ryā 'stu vah śreyase
yasyāḥ pādasarojasīmni mahiṣakṣobhāt kṣaṇam vidrutāḥ
niśpiṣṭe patitās triviṣṭaparipāu gītyutsavollāsino
lokāḥ sapta sapakṣapātamaruto bhānti sma bhṛṅgā iva

Aryā¹ (Caṇḍī) is the sole² lotus in the pool of (Himālaya), the Snow Mountain,

And the seven worlds on the edge of her lotus foot³ seemed like bees;

For the seven worlds «were agitated for a moment by the quivering of Mahiṣa»,⁴ but when (Mahiṣa), the Foe of Indra's Heaven, had been crushed,⁵

They «fell [again into position]», as bees «are driven off for a moment by the shaking of a buffalo»,⁶ and [afterwards] «alight [again]»;

The seven worlds <sport in festivals of song>,⁷ and bees <delight in festivals of buzzing>;
 The seven worlds <have the gods partial [to them]>, and bees <produce a breeze by the humming of their wings>. May that Āryā (Candī) bring you prosperity!

Notes. 1. The meter is *sārdūlavikṛīdita*. 2. That is, only daughter of Himālaya; see, however, *Rāmāyaṇa*, I. 35. 17, where Umā and Gaṅgā, who are both regarded as wives of Śiva, are said to be the two daughters of Himavat (Himālaya). 3. Since the commentary, in drawing a comparison between the seven worlds and bees, contains the phrase *padma-sthitā bṛamarāḥ*, 'bees stand on a lotus,' we may perhaps be justified in seeking to render the compound *pādasarojasimni*, punningly, as '[like bees] on the border of a lotus-petal.' Such a rendering, however, seems to do violence to the order of the words *pādasaroja*; *sarojapāda* would more naturally be rendered 'lotus-petal.' 4. The foot of Candī is resting on the shoulder of Mahiṣa (cf. stanzas 2, 32 and 79), and as the body of Mahiṣa quivers in its dying throes, the foot of Candī, as well as the seven worlds that rest on her foot, are agitated, and disturbed in their position. Or, perhaps, the words are to be taken figuratively, meaning that the seven worlds were agitated (i.e. made anxious) while Mahiṣa was engaged in his campaign of destruction. On the 'seven worlds,' see *Sūryasataka*, stanza 92, note II. 5. The words *nispīṣte trivīṣṭaparipāṇi*, 'when the Foe of Indra's Heaven was crushed,' appear to have no paronomasiac rendering. 6. That is, a buffalo on which they happen to have alighted. The meaning is that insects, such as flies or bees, fly off from an object when it moves, and return again when it is still. 7. That is, songs of victory over the fall of Mahiṣa.

56

aprāpyeṣur udāśitāsir aśaner ārāt kutah śaṅkutaś
 cakravyutkramakṛt parokṣaparaśuh śūlena śūnyo yayā
 mr̥tyur dāityapateḥ kṛtaḥ susadṛśaḥ pādāṅguliparvataḥ
 pārvatyā pratipāyatāṁ tribhuvanam nihśalyakalyam tayā

The¹ death of (Mahiṣa), Lord of the Dāityas, although not brought about² by the arrow, nor participated in by the sword,

And far from [being caused by] the thunderbolt, still less by the spear,³ being out of range of the discus,⁴ and beyond the aim of the ax,⁵ not caused by the trident,
 Was [nevertheless] a death very similar [to such], and was

brought about by Pārvatī (Caṇḍī) through the joint of her toe.

The three worlds [were thus made] healthy by being freed from (Mahiṣa), the thorn⁶ [in their flesh].

May the three worlds be protected by Pārvatī (Caṇḍī) !

Notes. 1. The meter is *sārdūlavikridita*. 2. Reading *aprāpyeṣuh*; cf. V.L. 3. Lit. ‘how [could it be done] by the spear?’ 4. Lit. ‘causing an overstepping of the discus.’ 5. Lit. ‘in which the ax was invisible.’ 6. The ‘thorn’ was Mahiṣa; he is similarly spoken of in stanza 13, and in *Mahābhārata*, 3. 231. 106.

V.L. (a) *aprāpteṣuh*; the Kāvyamālā text reads *āprāpyeṣuh*; following the commentary, I have emended to *aprāpyeṣuh*. (c) *pādānguliparvanā*.

57

naṣṭān aṣṭāu gajendrān avata na vasavaḥ kīṁ diśo drāg gr̥hitāḥ
śārṅgin saṅgrāmayuktyā laghur asi gamitāḥ sādhu tārkṣyaṇa
tākṣṇyam

utkhātā netrapaṇktir na tava samarataḥ paśya naśyad balam
svam

svarnāthety āttadarpaṇ vyasum asuram umā kurvatī trāyatām
vah

‘O ye Vasus, do not¹ protect the eight lordly elephants² [of the sky] that have fled. What! Have the regions been suddenly seized?³

O Bowman (Viṣṇu), thou, being swift in preparation for battle, art fittingly carried swiftly⁴ [in flight] by Tārkṣya (Garuḍa)⁵;

O (Indra), Lord of Heaven, thy row of eyes⁶ has not been gouged out; behold thine own army vanishing from the combat.’

Just as the Demon (Mahiṣa) was saying these words with an assumption of pride,⁷ Umā (Caṇḍī) took away his life.

May Umā (Caṇḍī) protect you!

Notes. 1. The imperative with *na* is worthy of note. 2. These are the elephants belonging to the eight regents of the directions of the compass; cf. stanzas 50, 59 and 100, and *Sāryaśataka*, stanza 18, note 10. 3.

The commentary says: 'Why are ye also fled?' The meaning of this *pāda* is not clear to me, and the whole stanza is troublesome. The principal idea seems to be that Mahiṣa is seeking to deride the Vasus, Indra and Viṣṇu for having run away from the battle where they had been fighting with Mahiṣa. 4. Lit. 'caused by Garuda to go to swiftness.' The commentary glosses *tākṣṇyam*, which ordinarily means 'sharpness' or 'severity,' by *śiguratām*, 'swiftness.' 5. The bird Garuḍa was Viṣṇu's vehicle; cf. *Sūryasatka*, stanza 47, note 3. 6. Indra is sometimes represented as 'the thousand-eyed,' with eyes all over his body; cf. *Sūryasatka*, stanza 94, note 4, and *Candīsatka*, stanza 42, note 3. 7. Or, *attadarpaṁ* may mean 'reft of his pride'; cf. stanza 23, note 8.

V.L. (c) *tava surapate paśya.*

58

śrutvā śatrum duhitrā nihatam atijaḍo 'py āgato 'hnāya harṣād
āśliyañ chālakalpam mahiṣam avanibhṛdbāndhavo vindhya-
buddhyā
yasyāḥ śvetikṛte 'smīn smitadaśanarucā tulyarūpo himādrī
drāg drāghiyān ivā "sīd avatamasanirāsāya sā stād umā vah

The Snow Mountain (Himālaya), although very sluggish [with cold], came quickly in joy, upon hearing that the Foe (Mahiṣa) had been slain by his daughter (Candī),

And, since his relatives were mountains, he embraced Mahiṣa, who resembled a mountain, under the impression that he (Mahiṣa) was the Vindhya;

And so, since this (Mahiṣa) was made white by the [dazzling] splendor of [Umā's (Candī's)] teeth, as she smiled,¹

The Snow Mountain (Himālaya), whose form was similar [to Mahiṣa's], quickly appeared to become more extended.²

May that Umā (Candī) remove your ignorance³!

Notes. 1. Candī smiled at her father's mistake. 2. The flash of dazzling light emanating from Candī's teeth (cf. stanza 67) enveloped Mahiṣa and made him seem white by its gleam. Being of mountainous size to begin with, and now being made white by the dazzling splendor of Candī's teeth, he appeared, when embraced by the snow-covered Himālaya, to be an extension of that mountain, or, as the text has it, 'the Snow Mountain appeared to become more extended.' 3. Lit. 'darkness,' but the commentary says: 'the darkness of ignorance.' According to Hindu philosophy, the darkness of ignorance was sin, and prevented the merging of the individual soul in the All-soul of the Creator.

V.L. (d) *atanujanunirāsāya.*

59

kṣipto 'yam mandarādriḥ punar api bhavatā veṣṭyatāṁ vāsuke
 'bdhāu

priyasvā 'nena kim te bisatanutanubhir bhakṣitāis tārkṣya
 nāgāih

asṭābhīr diggajendrāih saha na harikarī karṣatī 'mam̄ hate vo
 hrīmatyā hāimavatyās tridaśaripupatāu pāntv iti vyāhṛtāni

'Let this Mount Mandara,¹ thrown into the ocean, again be
 twirled by thee, O Vāsuki, [King of the Serpents].

O Tārkṣya (Garuḍa), be pleased [to partake] of this [buffalo]²;
 why dost thou, [O Garuḍa], eat snakes whose bodies are
 thin as lotus-stalks?

The elephant of Hari³ (Indra), together with the eight lordly
 elephants⁴ of the quarters [of the sky], does not drag away
 this (Mahiṣa).'

These were the utterances of the modest Hāimavatī (Caṇḍī),
 after (Mahiṣa), Lord of the Foes of the Gods, had been
 slain.

May these utterances of Hāimavatī (Caṇḍī) protect you!

Notes. 1. Mahiṣa, who was bulky as a mountain, is meant. Vāsuki, or Ahīna, King of the Serpents, was used as a twirling-cord when Mount Mandara was twirled in the celebrated churning of the ocean; cf. the references cited in *Sūryaśataka*, stanza 42, notes 3 and 14, and stanza 72, note 4. 2. Lit. 'be pleased with this; what is there of you with [these] devoured snakes whose bodies, etc.' Garuḍa is invited to abandon his customary diet of snakes (cf. *Sūryaśataka*, stanza 47, note 3), and to partake of a choice morsel of buffalo-meat (*mahiṣa*). 3. According to the commentary, the allusion here is to Airāvata, the elephant of Indra; this animal is mentioned in *Sūryaśataka*, stanza 1, and *Caṇḍiśataka*, stanza 46, and was one of the products of the churning of the ocean; cf. *Sūryaśataka*, stanza 1, note 3. The epithet *Hari* is applied to both Viṣṇu and Indra; cf. stanza 15, note 1. 4. The elephants of the *lokapālas* are meant; they are mentioned in stanzas 50, 57 and 100; see also *Sūryaśataka*, stanza 18, note 10.

V.L. (a) *vāsuke 'sāu*. (b) *prīto 'nenāiva kim te*. (d) *tridivaripuhatāu*.

60

esa ploṣṭā purāṇāṁ trayam asuhṛdurahpātano 'yam nṛsimhō
hantā tvāṣṭram dyurāṣṭrādhipa iti vividhāny utsavecchā-
hṛtānām

vidrāṇānām vimarde dititanayamaye nākalokeśvarānām
aśraddheyāni karmāny avatu vidadhati pārvatī vo hatāriḥ

' [Can] this [be] (Śiva), Burner of the Triad of Cities?¹ [And] is this the Man-lion (Viṣṇu), who rent open the breast of his foe² (Hiraṇyakaśipu) ?

[And can] this [be] (Indra), Lord of the Realm of Heaven, and Slayer of the Son of Tvaṣṭar?³ Thus spake Pārvatī (Caṇḍī), who slew her foe (Mahiṣa),

And did various deeds that were incredible to the [aforesaid] Lords of the Sky-world, who ran away in the battle with (Mahiṣa), Son of Diti,

But were brought back by a desire for the festival [of victory over their foe Mahiṣa].

May Pārvatī (Caṇḍī) protect you!

Notes. 1. That is, can it be possible that the courageous destroyer of Tripura, the 'three cities' of the demons, should have run away in the battle with Mahiṣa? The commentary says: 'If by this one a burning of Tripura was made, why (*kim*) did he flee in the battle with Mahiṣa?' On the destruction of Tripura, see stanza 16, note 3. Although in the text there is no *kim*, or other particle of interrogation, I have thought it best to follow the commentary in regarding the clauses in the first two *pādas* as questions. For the omission of *kim* in interrogative sentences, cf. J. S. Speyer, *Vedische und Sanskrit-Syntax*, 255, in *Grundriss der Indo-Arischen Philologie*, ed. G. Bühler, Strassburg, 1896. 2. On the slaying of Hiraṇyakaśipu, cf. stanza 11, note 1. 3. Indra slew Vṛtra, son of Tvaṣṭar; cf. stanza 23, note 4.

61

śatrāu śātatriśūlakṣatavapuṣi ruṣā preṣite pretakāṣṭhām
kālī kilālakulyātrayam adhikarayam vīkṣya viśvāsitadyāuh
trisrotās tryambakeyam vahati tava bhr̄ṣam paṣya raktā
viṣeṣān
no mūrdhnā dhāryate kim hasitapatir iti prītaye kalpatām vah

When the Foe (Mahiṣa), whose body was wounded by the sharp trident, had been despatched, through her anger, to the realm of the dead,

Kālī (Caṇḍī), who inspired heaven with confidence,¹ gazing upon the swift-flowing triple stream of blood,²

Said, mocking her husband: ‘O Three-eyed (Śiva), see! This Triple-streamed³ (Ganges) of thine, exceedingly red, Is flowing impetuously along. Why is she not being carried on thy head?’⁴

May Kālī (Caṇḍī) further your joy!

Notes. 1. The commentary takes *viśvāsityadyāuh*, ‘who inspired heaven with confidence,’ to be a modifier of *trisrotāḥ*, ‘Triple-streamed,’ but from its position in the second *pāda* I have regarded it as more properly modifying *kālī*. 2. Lit. ‘gazing on the triad of rivers of blood, whose speed is excessive.’ The number of streams of blood corresponds to the number of the prongs on the trident; hence their confusion with the three streams of Ganges. To be in keeping with the idea of ‘three,’ Śiva is called ‘Three-eyed’ (*tryambaka*). 3. On the ‘three streams’ of Ganges, cf. stanza 4, note 3. 4. Śiva wore the Ganges on his head; cf. stanza 3, note 2, and Moor, *Hindu Pantheon*, pl. 7, 9 and 11.

V.L. (a) *prosite pretakāṣṭhām*. (b) *adhikataram vikṣya*.

62

śṛṅge paśyordhvadrṣṭyā 'dhikataram atanuh san na puṣpā-
yudho 'smi

vyālāsaṅge 'pi nityam na bhavati bhavato bhīr na yajño 'smi
yena

tvam muñcoccāih pinākin punar api viśikham dānavānām puro
'ham

pāyāt sotprāsam evam hasitaharam umā mṛdnatī dānavam vah

‘Gaze more intently on my two horns with thy upper eye, for I, <being not weak>, am not one «whose weapons are flowers»,¹ and though I am <bodiless>,² yet I am not «Kāma»;

Nor have I ever fear of thee, even <because³ of thy arrows>,⁴ seeing that I am «not Yajña»,⁵ nor <because of thy snakes>,⁶ seeing that I am «versed in the *mantras*» [that control snakes]»;

O (Śiva), Bearer of the bow *Pināka*,⁸ again «shoot thy arrow upwards», for I am «the cities of the Dānavas»,⁹ and «shoot thy arrow with might», for I am «at the front of the Dānavas».'

While the Dānava (Mahiṣa) was derisively saying the above words in mockery of Hara (Śiva), Umā (Caṇḍī) crushed him.

May Umā (Caṇḍī) protect you!

Notes. 1. The meaning appears to be that if Śiva wishes to subdue Mahiṣa, he must put forth greater efforts than were required to kill Kāma (cf. *Suryasataka*, stanza 55, note 9), who was burnt up by Śiva's 'upper eye'—that is, his third eye, which was situated in his forehead. Mahiṣa here implies that Śiva's destructive eye has no terrors for him, and he further hints that Śiva will find his horns more dangerous weapons than the weapons of Kāma. The latter was armed with flowers, as his epithet *puṣpāyudha*, 'he whose weapons are flowers,' implies. 2. The epithet *atanu*, 'bodiless,' like *ananya*, 'bodiless,' was applied to Kāma after his body had been destroyed by Śiva's eye. As applied to Mahiṣa, 'bodiless' may refer to his frequent metamorphoses during the battle with Caṇḍī; cf. Introd., p. 250. Note the apparent contradiction—'though I am Kāma (Atanu), yet I am not Kāma (Puṣpāyudha)—an instance of the rhetorical figure *virodha*; cf. *Suryasataka*, stanza 80, note 1. 3. Lit. 'even in contact (or, in connection) with thy arrow.' 4. The commentary glosses *vyāla* by *bāna*, 'arrow,' on the basis of a lexicographical quotation to the effect that 'vyāla means both "arrow" and "snake" (*vyālah syād bāna-sarpayoh*). The ordinary lexicons do not give the meaning 'arrow' for *vyāla*, nor does the *Amarakośa* nor the *Sabdakalpadruma*. 5. The commentary says: 'Just as Yajña ran away out of fear of the descent of thy arrow, even so do not I.' The allusion appears to be to 'Sacrifice' (Yajña) personified, whom Śiva slew with an arrow at the sacrifice of Dakṣa; cf. *Suryasataka*, stanza 80, note 2. 6. Śiva wore a necklace of snakes; cf. stanza 5 of the *vakrokti* stanzas of Mayūra, p. 232, above. 7. Read *naya-jñā*, 'knowing maxims.' This the commentary glosses by *gāruḍaśastrajñā*, 'versed in the Garuḍa śāstras.' Garuḍa was an authority on snakes, since they formed the principal article of his diet; cf. *Suryasataka*, stanza 47, note 3. For the formulas or *mantras* used to cure snake-bites, cf. *Garuḍa Purāṇa*, cap. 19–20 (ed. by Pañcānana Tarkaratna, and revised by Viśasiṁhaśāstri and Dhīrāṇandakāvyanidhi, Calcutta, 1890; cf. transl. by M. N. Dutt, p. 53–58, Calcutta, 1908). 8. Śiva was the possessor of the bow *Pināka*, and is also called *Śarva*, 'the god who kills with arrows.' Ordinarily, the term 'Bowman' is applied to Viṣṇu. 9. Śiva destroyed Tripura, the triple city of the Dānavas, by setting it on fire with a flaming arrow shot from his bow; cf. stanza 16, note 3.

V.L. (a) *yasyordhvadrṣṭyādhikataram.*

63

nandīśotsāryamāṇāpasṛtisamanamannākilokam̄ nuvatyā
 naptur hastena hastam̄ tadanugatagateḥ ṣaṇmukhasyā 'va-
 lambya
 jāmātur māṭrādhyopagamaparihrte darśane śarma diśyāṁ
 nedīyaś cumbiyamānā mahiṣavadhamahahe menayā mūrdhny
 umā vah̄

At the celebration of the slaying of Mahiṣa, Umā (Caṇḍī) was kissed on the head by Menā,¹ in the presence of² [her (Menā's)] son-in-law (Śiva),

His³ eye being averted⁴ upon the approach of the mother (Menā) into their midst,

Grasping with her hand the hand of (Kārttikeya), her six-faced grandson,⁵ whose footsteps followed hers,

And praising the gods, who did homage as they withdrew when ushered out by Nandīśa (Śiva).

May Umā (Caṇḍī) bestow happiness upon you!

Notes. 1. Menā was the wife of Himālaya and mother of Umā (Caṇḍī); cf. *Harivaniśa*, I. 18. 13-22. 2. The commentary glosses *nedīyas*, 'near,' by *samīpam*, 'in the presence of,' and supplies *jāmātur*, 'of the son-in-law.'

3. The commentary takes *jāmātur* with *darśane*, 'eye,' and supplies another *jāmātur* with *nedīyas*; cf. note 2. 4. Śiva, remembering his defeat at the hands of Mahiṣa, averts his glance in shame. 5. The six-faced Kārttikeya was the reputed son of Śiva and Pārvatī (Caṇḍī); cf. stanza 5, note 1, and stanza 28, note 2; see also Moor, *Hindu Pantheon*, pl. II, p. 44, where is pictured the family group, consisting of Pārvatī (Caṇḍī), Śiva, Gaṇeśa and Kārttikeya, at home on Mt. Kālāsa.

V.L. (a) *nākinṛtyam* *nuvatyā*. (d) *devī samītusyamāṇā mahiṣavadha-*. The Kāvyamālā text reads *nedīyac cumbiyamānā*; following the commentary, I have emended to *nedīyaś cumbiyamānā*.

64

bhaktyā bhrgvatrīmukhyāir munibhir abhinutā bibhratī nāiva
 garvam̄
 śarvāṇī śarmaṇe vah̄ praśamitasakalopaplavā sā sadā 'stu
 yā pārṣṇikṣunṇaśatrur vigalitakuliśaprāsapāśatriśūlam̄
 nākāukolokam eva svam̄ api bhujavanam̄ samyuge 'vastv
 amamsta

Śarvāṇī (Caṇḍī), who allays all misfortune, and who is praised with devotion

By the sages¹ headed by Bhṛgu and Atri, does not indeed assume pride, [though it was she]

Who, after crushing the Foe (Mahiṣa) with her heel, regarded as a useless thing her own forest of arms,²

As well, indeed, as [those belonging to] the world of the gods, [for from their arms, as from hers], there fell in the battle the thunderbolt, the javelin, the noose and the trident.³

May that Śarvāṇī (Caṇḍī) ever promote your welfare!

Notes. 1. For a list of the seven sages, see *Suryasataka*, stanza 13, note 8. 2. For Caṇḍī's 'forest of arms,' cf. stanza 39, note 2. 3. The commentary explains: 'The thunderbolt, etc., fell from the hands of the gods because of fear, and from the hands of Bhavāṇī (Caṇḍī) for the purpose of [delivering] blows.'

V.L. (c) *vigalitakuliśāpāstaśastrīpiṇākam* or *nagaṇitakuliśāprāsaśastrīpiṇākam*. (d) *evam svam api bhujavanam* *samyuge* or *ārtam drutam iti rabhasā samyuge*.

65

cakram śāureḥ pratipam pratihatam agamat prāg dyudhām-nām tu paścād

āpac cāpam balārer na param agunatām pūstrayaploṣiṇo 'pi
śaktyā 'lam mām vijetum na jagad api śisāu ṣanmukhe kā
katheti

nyakkurvan nākilokam ripur avadhi yayā sā 'vatāt pārvatī
vah

'First the <discus> of Śāuri (Viṣṇu), «being warded off», «rebounded»,¹ and afterwards the <army> of the gods, «being repulsed», «retreated»;

Not only did the <rainbow> of Bala's² Foe (Indra) attain «the condition of being without a bowstring», but also the <bowl> of (Śiva), Burner of the Triad of Cities,³ attained «the condition of being without efficiency»;

The world was not able to conquer me with its <power>; far less the Six-faced Boy (Kārttikeya) with his <spear>.'⁴

As with these words the Foe (Mahiṣa) was humbling the god-world, he was slain by Pārvatī (Cāṇḍī).

May that Pārvatī (Cāṇḍī) protect you!

Notes. 1. Lit. ‘went backward.’ 2. Bala was a demon, brother of Vṛtra; cf. *Mahābhārata*, I. 65. 33; he was conquered by Maghavan (Indra), according to *Mahābhārata*, 3. 168. 81. 3. Śiva burnt Tripura; cf. stanza 16, note 3. 4. Lit. ‘what is the tale in [the case of] the Six-faced Boy?’ —the meaning being that Kārttikeya would be even less able to conquer him; this is implied also in the commentary. For Kārttikeya and his six faces, cf. *Sūryaśataka*, stanza 25, notes 1, 4, 8 and 10, and *Cāṇḍiśataka*, stanza 5, note 1, and stanza 28, note 2.

V.L. (a) *pratihatam apatat.*

66

vidrāne rudravṛnde savitari tarale vajriṇi dhvastavajre
jātāśaṅke śāśaṅke viramati maruti tyaktavāire kubere
vāikuṇṭhe kuṇṭhitāstre mahiṣam atiruṣam pāruṣopaghnanigh-
nam
nirvighnam nighnatī vah śamayatu duritam bhūribhāvā
bhavānī

When¹ the troop of the Rudras ran away, when Savitar (Sūrya) trembled, when Indra lost his thunderbolt,

When fear was born in the Hare-marked² (Moon), when Marut (Wind) stopped, when Kubera was deserted by his courage, And when the Sharp One’s (Viṣṇu’s) weapon was blunted, [then] Bhavānī (Cāṇḍī), whose existences are manifold,

Easily³ slew the enraged Mahiṣa, who depended for safeguard on his own prowess.

May Bhavānī (Cāṇḍī) destroy your sin!

Notes. 1. This stanza is quoted in the *Paddhati* (4.26) of Sārṅgadhara (no. 112 of the ed. by Peterson; cf. the partial edition by Aufrecht in *ZDMG*, vol. 27, where text and translation are given on p. 53–54), in the *Harihārāvali*, or *Subhāṣitahārāvali* (13 b), of Hari Kavi (cf. Peterson, *Second Report of Operations in Search of Skt. MSS.*, p. 57–58, Bombay, 1884; see also Thomas’s edition of the *Kavīndravacanasqmucaya*, introd., p. 56, Calcutta, 1912; Peterson, *loc. cit.*, states that this anthology is later than the *Subhāṣitāvali* [1450 A.D.], or the *Paddhati* [1363 A.D.] of Sārṅgadhara), in the *Saduktikarṇāmṛta* (1.25. 5) of Śridhara Dāsa (ed. in the

Bibliotheca Indica Series by Rāmāvatāra Śarmā, the first fascicle having appeared at Calcutta in 1912; cf. Rājendralāl Mitra [*Notices of Skt. MSS.*, vol. 3, p. 134, no. 1180, Calcutta, 1876], who gives the date of the *Saduktikarṇāmrta* as 1205 A.D.), in the *Sarasvatīkanṭhbharaṇa* (2. 295) of Bhojadēva (p. 254 of the edition by Jīvānanda Vidyāsāgara, Calcutta, 1894), and in Parab's modern anthology, the *Subhāṣitaratnabhāṇḍāgāra* (p. 49, stanza 48). The reason for its citation by the *Sarasvatīkanṭhbharaṇa* is to illustrate the rhetorical device *venikā* ('braid'), a type of *varṇānuprāsa* ('syllable alliteration'); on p. 254 of Vidyāsāgara's edition, *venikā* is defined as follows: *ā vākyaparisamāpt̄er varṇānuprāsanirvāho venikā*, 'venikā is the bringing about of the repetition of sounds as far as the close of what is said.' Stanza 40 of the *Candīśataka* is similarly cited in the *Sarasvatīkanṭhbharaṇa* as an example of the *citra* type of *varṇānuprāsa*; cf. stanza 40, note 6. 2. For the 'Hare-marked (Moon),' cf. *Sūryaśataka*, stanza 42, note 7. 3. Literally, 'unobstructedly.'

V.L. (b) The *Harihārāvali* (see note 1, above) reads *viramati mahati*. (c) Aufreicht (see note 1) reads *mahiṣam ahiruṣam*, and the *Harihārāvali* reads *mahiṣam atiruṣā*; the *Harihārāvali* and the *Saduktikarṇāmrta* (see note 1) read *-opaghnavighnam*. (d) the *Harihārāvali* reads *śamalam* (for *duritam*).

67

bhūṣāṁ bhūyas tavā 'dyā dviguṇataram aham dātum evāiṣa
lagno

bhagne dāityena darpān mahiṣitavapusā kim viṣāṇe viṣāṇnah
ity uktvā pātu mātūr mahiṣavadhamaha kuñjarendrānanasya
nyasyann āsyē guho vah smitasitarucinī dveśino dve viṣāṇe

'¹I am indeed resolved to give back again [to thee] today thy
adornment in twofold measure;

Why [then] art thou despondent over thy tusk's having been
arrogantly broken by the Dāitya (Mahiṣa),² who changed his
body into that of a buffalo?

So speaking at the festival [of rejoicing] over the killing of
Mahiṣa, Guha (Kārttikeya) flung into the face³ of (Ganeśa),
who has the visage of a lordly elephant,

The two horns of his mother's⁴ (Candī's) foe (Mahiṣa)—horns
made dazzling white by her smile.⁵

May Guha (Kārttikeya) protect you!

Notes. 1. Guha (Kārttikeya), the speaker, is here addressing his brother Ganeśa, whose adornment was a tusk; he had but one, the other having

been broken off. Guha now promises to give him two tusks, namely, the two horns of Mahiṣa, in place of the one he had lost. 2. This is not the usual cause assigned to explain the loss of Ganeśa's tusk. According to the story told in the *Brahmavāivarta Purāṇa*, Gaṇeśa and Paraśurāma once came to blows because the latter attempted to force his way past the former into Śiva's presence. In the course of the struggle, Paraśurāma threw his ax at Gaṇeśa, and the latter, recognizing it as his father's weapon—Śiva had given it to Paraśurāma—received it humbly on his tusk, which it forthwith severed; cf. Wilkins, *Hindu Mythology*, p. 327. For other accounts of the manner in which Gaṇeśa lost his tusk, cf. stanza 35, note 3. 3. Or, 'placed them on the face'; that is, adjusted them to Gaṇeśa's physiognomy. 4. Kārttikeya was the reputed brother of Gaṇeśa, and son to Śiva and Pārvatī (Candī); cf. stanza 5, note 1, stanza 28, note 2, and stanza 35, note 5. 5. For the power of Candī's smile to make objects brilliant, cf. stanza 58.

68

viśrāmyanti śramārtā iva tapanabhṛtaḥ saptayah sapta yasmin
suptāḥ saptā 'pi lokāḥ sthitimuṣi mahiṣe yāminīdhāmni yatra
dhārānām rāudhirīnām aruṇimani nabhaḥsāndrasaṃdhyām
dadhānas

tasya dhvamsāt sutā 'drer aparadinapatih pātu vah pādapātāih

When <Mahiṣa>¹, «possessing the appearance of night»², destroyed the «settled order of things»³,

The seven horses⁴ of (Sūrya), Bringer of Heat, sought repose,
as if oppressed with weariness, and the seven worlds⁵ [had recourse to] sleep; [but]

(Candī), Daughter of the Mountain, a second (Sūrya), Lord of Day,⁶ produced a deep twilight in the sky

By the redness of the streams of blood [that arose] from the destruction of <that (Mahiṣa)> «through blows of her feet».

May (Candī), Daughter of the Mountain, protect you!

[And, punningly]

After the <powerful> «splendor of night» destroys the «uniformity of things»⁷,

The seven horses of (Sūrya), Bringer of Heat, seek repose, as if oppressed with weariness, and the seven worlds [have recourse to] sleep; [but]

(Sūrya), Lord of Day,⁸ produces a deep twilight in the sky by the redness of the blood[-colored] streams [of the dawn-light],

[Which arise] from the destruction of <that (splendor of night)> «by the shedding forth of his rays».

May (Caṇḍī), Daughter of the Mountain, protect you!

Notes. 1. For the second renderings, compare the corresponding *pādas* in the second version of the stanza. 2. According to the commentary, the meaning is that Mahiṣa is black-colored, like night. 3. The ‘settled order of things’ is that men and animals work in the daytime and sleep during the night. Mahiṣa, by bringing the darkness of destruction upon the universe, makes night come unseasonably, and so disturbs the settled arrangement. 4. On the ‘seven horses’ of Sūrya, cf. *Sūryasatāka*, stanza 8, note 2. 5. For the ‘seven worlds,’ cf. *Sūryasatāka*, stanza 92, note 11. 6. Mahiṣa brings darkness and destruction, but Caṇḍī, like the sun (Sūrya), brings the light, and dissipates the darkness by slaying Mahiṣa. 7. Night destroys uniformity by alternating with day. Otherwise it would be always and uniformly daytime. 8. The word *apara*, ‘second,’ as applied to the ‘Lord of Day,’ is necessarily omitted in the second rendering, for otherwise the point of the intended comparison between Caṇḍī and Sūrya would be lost.

69

devārer dānavārer drutam iha mahiṣacchadmanah padma-sadmā

vidrātī 'ty atra citram tava kim iti bhavan nābhijāto yataḥ saḥ
nābhito 'bhūt svayambhūr iva samarabhavi tvam tu yad vi-
smitā 'smī

'ty uktvā tad vismitām vah smararipumahiṣīvikrame 'vyāj
jayāyāḥ

‘O Atra¹ (Śiva), are you amazed <at this>—that the Lotus-dweller (Brahmā) here ran quickly away from (Mahiṣa), Foe of the Gods, who was disguised as a buffalo?

Are you amazed <at this>, seeing that he, although <sprung from the navel> of (Viṣṇu), Foe of the Dānavas,² is <not of noble birth>?³

He (Brahmā) was [indeed] <sprung from the navel>,⁴ but I am amazed that you also, like the Self-existent (Brahmā), were <not fearless> on the field of battle.’

So spake Jayā,⁵ who was amazed at the prowess of (Caṇḍī), the queen-consort of (Śiva), Foe of Smara.

May that amazement of Jayā protect you!

Notes. 1. According to the commentary, *atra* is a vocative, meaning ‘O Siva.’ Etymologically it may mean ‘non-protecting,’ as it does, according to *PWB*, in *Bṛhad Aranyaka Upaniṣad*, 5.13.4. Such a meaning would be apposite here, since Śiva had failed to protect the three worlds in the conflict with Mahiṣa. It should be noted, however, that the term *atra* seems not to be used elsewhere as an epithet of Śiva. 2. The commentary connects *dānavārer*, ‘of the Foe of the Dānavas,’ with *nābhijāto*, ‘sprung from the navel,’ and although its position seems against this, the grammatical construction and the sense demand that it be so taken. For an account of Brahmā’s birth from a lotus growing out of Viṣṇu’s navel, cf. *Sūryasatka*, stanza 13, note 4. 3. The commentary says: ‘For one well-born, running away is not becoming.’ 4. The full force of the pun in *nābhitas* is lost in translation. Jayā is amazed that Śiva, as well as Brahmā, should be *nābhitas*, ‘sprung from the navel [of Viṣṇu]’; but of course, apart from the pun, *nābhitas* as applied to Śiva must be taken only in its other sense of ‘not fearless’ (*na-abhitas*). 5. On Jayā, see stanza 15, note 7.

V.L. (c) and (d) *vismitāsmāṇstyaktvā* or *vismitāśity uktvā*. (d) *jaya vah* (at the end of the *pāda*).

70

nistrimśe nocitam te viśasanam urasaś caṇḍī karmā. 'sya
ghoram
vrīdām asyopari tvam kuru dṛḍhahṛdaye muñca śastrāny
amūni
ittham dāityāih sadāinyam samadam api surāis tulyam evo-
cyamānā
rudrāṇi dārunam vo dravayatu duritam dānavam dārayantī

‘*O Cruel One*,¹ the cutting open of the breast [of Mahiṣa] is
<not> a proper [thing] for thee [to do]; *«O Angry One»*,
«give over» [this] *«awful deed»*;
Do thou have shame <in regard to [killing] him>²; *«O Hard-*
hearted One»,³ *«lay aside»* those weapons.’ [Thus spake
the demons;

But the gods said]: ‘*«O Caṇḍī»*, the cutting open of the breast
[of Mahiṣa] <with the sword>¹ is a proper [thing] for thee
[to do]; *«awful [are] the deeds»* *«of him»*;

Do thou have shame <in regard to [sparing] him>⁴; «O Resolute-hearted One»,³ «hurl» those weapons <at him>.
 Thus addressed in the same words—by the demons piteously, and by the gods joyously—Rudrāṇī (Candī) split open the Dānava (Mahiṣa).
 May Rudrāṇī (Candī) remove your dire sin⁵!

Notes. 1. Resolve here as *nistrimśe na-ucitam*, but in the second rendering as *nistrimśena-ucitam*. For the second meanings of the śleṣas in the first two pādas, see the second rendering, beginning ‘« O Candī ».’ 2. Lit. ‘do thou make shame in regard to him.’ The commentary says: ‘Through the killing of an animal there is shame.’ Mahiṣa, being a buffalo, was an animal, and the demons remind Candī that she, a good Hindu, should be ashamed to kill an animal. 3. The word *dṛḍhahṛdaye*, ‘O Hard-hearted One,’ is here glossed by *aparādhasahiṣṇu hṛdayam*, ‘a heart patient of sin,’ and in the second rendering by *kaṭhinaḥṛdaye*, ‘O Firm-hearted One.’ 4. The commentary says: ‘If the killing of Mahiṣa is not brought about, then great will be thy shame.’ That is, if Candī did not kill Mahiṣa, she would have failed to accomplish what she had attempted to do, and so would be open to ridicule. 5. The alliteration (*anuprāsa*) of the letter *d* in the last pāda is perhaps worthy of note.

V.L. (b) *dṛḍhahṛdayam*.

71

cakṣur dīkṣu kṣipantyāś calitakamalinīcārukoṣābhitāmram
 mandradhvānānuyātam jhaṭiti valayino muktabāṇasya pāṇeh
 candyāḥ savyāpasavyam suraripuś ūśārān prerayantyā jayanti
 trūtyantah pīnabhāge stanavalanabharāt samdhayah kañcu-
 kasya

Candī casts her glance out over the regions—a glance red as the beautiful bud of the tremulous lotus—
 And it is instantly¹ followed by the deep humming sound of the arrow that is sped from her bracelet hand;
 And, as she despatches her shafts right and left at the foes of the gods,
 The joints of her corselet gape open at the part where it bulges out from the bulk of her swelling breasts.
 Glory to these joints of Candī’s corselet!

[In this stanza the usual benediction is omitted.]²

Notes. 1. 'Instantly,' because she shoots as soon as she glances. The commentary, however, would take *jhaṭiti*, 'instantly,' with *mukta*, 'sped,' and regards the humming sound as that made by the bracelet. It would render as follows: 'A glance, followed by the deep humming sound of herbraceleted hand that instantly speeds an arrow.' 2. For the omission of the benediction, cf. stanza 3, note 5; and for the omission of any mention of Mahiṣa, cf. stanza 25, note 8.

72

bāhūtksēpasamullasatkucaṭāṭam prāntasphuṭatkañcukām
gambhirodaranābhimaṇḍalagalatkāñcidhṛtārdhāṁśukam
pārvatyā mahiṣāsuravyatikare vyāyāmaramanyam vapuh
paryastāvadhibandhabandhuralasatkeśoccayam pātu vah

In¹ the conflict² with the Buffalo-demon (Mahiṣa), the body of Pārvatī (Caṇḍī) [appeared] lovely in its exertion; [For] her corselet gaped open at the edges, and her rounded breasts³ came into view by the raising of her arm, And the girdle-supported half of her upper garment slipped down to the circle of the navel deep-set⁴ in her abdomen, And the shining mass of her hair, adorned with fillets to confine it,⁵ was disheveled.

May the body of Pārvatī (Caṇḍī) protect you⁶!

Notes. 1. The meter here, as also of stanzas 25, 32, 49, 55 and 56, is *sārdulavikrīḍita*. 2. For *vyatikara* used in the sense of 'battle,' or 'conflict,' see stanza 5, note 3. 3. Lit. 'slope of the breast.' 4. A deep-set navel was a mark of beauty. 5. Lit. 'adorned with fillets as limits.' 6. A stanza not unlike this as regards subject-matter, but in the *sragdhara* meter, is found under Bāna's name in the *Saduktikarṇāmrta* (1. 25. 4), and runs as follows:—

pādāvaṭṭambhanamrīkṛtamahiṣatanor ullasadbāhumūlam
śūlam prollasayantyāḥ saralitavapuso madhyabāgasya devyāḥ
viśiṣṭaspaṭadṛṣṭonnatavirabahuvyaktagāurāntarālās
tisro vah pāntu rekhāḥ kramavaśavikasatkañcukaprāntamuktāḥ

'When Devī (Caṇḍī), with tense body, crushed the form of Mahiṣa with her pillar-like foot,
She brandished her trident, making visible her arm-pit, and the three wrinkles over her abdomen
Came into view by reason of the opening of the edges of her corselet as she took a [forward] step,
And the very beautiful white spaces [of flesh] between [the wrinkles appeared], disunited, clearly seen, raised, and separated by intervals.
May the three wrinkles of Devī's (Caṇḍī's) abdomen protect you!'

The *Sarasvatikanṭhābharaṇa* (3. 10) of Bhojadeva also cites this stanza, but anonymously; cf. p. 439 [= 339], ed. by Jīvānanda Vidyāśāra, Calcutta, 1894. The variants are *-valivyakta-* (for *-bahuvyakta-*) and *lekhāḥ* (for *rekhāḥ*). The commentary in the *Sarasvatikanṭhābharaṇa* says that the compound *ullasadbāhumūlam* is to be taken adverbially. Further reference to the *trivali*, or triple wrinkle over the abdomen, is found in *Candīśataka*, stanza 30.

V.L. (c) *rudrāṇyāḥ mahiṣāsura-; śringāraramyaṇi.*

73

cakram cakrāyudhasya kvaṇati nipatitam romanī grāvanī 'va
sthāñor bāṇaś ca lebhe pratihatim uruṇā carmaṇā varmaṇeva
yasyeti krodhagarbham hasitahariharā tasya gīrvāṇāśtroḥ
pāyāt pādena mṛtyum mahiṣatanubhṛtaḥ kurvatī pārvatī vah

'The discus of (Viṣṇu), the Thrower of the Discus, when it descended on the hair [of Mahiṣa], rang out¹ as if [it had descended] on a stone,

And the arrow of Sthāṇu (Śiva) rebounded from the broad hide² [of Mahiṣa], as if from a coat of mail.'

Pārvatī (Caṇḍī), having mocked Hari (Viṣṇu) and Hara (Śiva) with these words in her anger,³

Brought about with her foot the death of that (Mahiṣa), Foe of the Gods, who bore the body of a buffalo.

May Pārvatī (Caṇḍī) protect you!

Notes. 1. Lit. 'rings out.' 2. Lit. 'took a rebound by the broad hide.' 3. The word *krodhagarbham* is best regarded as an adverbial accusative.

74

kṛtvā vaktrendubimbam caladalakalasadbhrūlatācāpabhaṅgam
ksobhavyālolatāram sphuradarunānarucisphāraparyantacakṣuh
saṁdhyāsevāparāddham bhavam iva purato vāmapādām-
bujena

kṣiptam dāityam kṣipantī mahiṣitavapuṣam pārvatī vah punātu

After¹ Pārvatī (Caṇḍī) had, on the moon-like disk of her face, knitted her creeper-like, bow-shaped eyebrow that moved like a tremulous leaf,²

And after she had, in her agitation, caused the pupil of her eye to roll about, and when her eyelid was expanded, red-colored and quivering,

She spurned with her left³ lotus foot the Dāitya (Mahiṣa), whose body had been changed into that of a buffalo,

As if [he were] Bhava (Śiva), who formerly was spurned⁴ [by her] for having committed a fault by his adoration of Samdhyā.⁵

May Pārvatī (Candī) purify you!

Notes. 1. Lit. ‘Pārvatī, having caused the moon-like disk of her face to have the knitting of its brow moving, etc., and to have its eye-pupil rolling about, etc.’ 2. Or, ‘which shines like the *aśvattha* tree’; *caladala*, ‘whose leaf is tremulous,’ is an epithet of the *aśvattha* tree (*ficus religiosa*). The derivative form *dalaka* for *dala*, ‘leaf,’ happens not to be found in the ordinary lexicons. 3. On the question which foot Candī used when she kicked Mahiṣa to death, cf. stanza 10, note 6. 4. The commentary reads *kṣipram*, ‘quickly,’ for *kṣiptam*, ‘spurned.’ If *kṣipram* be adopted, the sense would be: ‘quickly spurning, as she did Bhava.’ 5. Apparently Candī was jealous because Śiva was paying too much attention to Samdhyā (Twilight personified, a daughter of Brahmā, and wife to Śiva—so Dowson, *A Classical Dictionary of Hindu Mythology*, p. 277), and too little to herself, but I have been unable thus far to find any reference in the mythology to such an incident as that here described; in the following stanza, however, mention is again made of this spurning of Śiva. Compare also the rendering of stanza 49 suggested in note 6 thereon. In Mayūra’s stanza entitled ‘The Anger of Umā’ (see above, p. 240), Umā’s (Candī’s) jealousy of Samdhi (Samdhyā) is again alluded to.

V.L. (b) *kopāt vyālolaṭāram*.

75

gaṅgāsam parka duṣyat kamala vanasam uddhūtadhūlī vicitro
 vāñchāsampūrṇabhbāvād adhikatararasam tūrnām āyān
 samipam

kṣiptah pādena dūram vṛṣaga iva yayā vāmapādābhilāśī
devāriḥ kāitavāviṣkr̥tamahiṣavapuh sā 'vatād ambikā vah

(Mahiṣa), Foe of the Gods, who had deceitfully assumed the body of a buffalo,

Was, like the Bull-riding (Śiva), spurned¹ to a distance by the foot of Ambikā (Caṇḍī), even though, [like him], desirous of her left foot,²

And he was <made to appear speckled> by the pollen that was shaken off from the lotus-cluster damaged by [his] contact with Gaṅgā (Ganges),

[Whereas Śiva was] <beautified> by the pollen that was shaken off from the lotus-cluster damaged by [his] contact with Gaṅgā [his wife];

[The one, Mahiṣa], quickly approached [Caṇḍī] <with anger greater than the measure of his desire³; [the other, Śiva], approached [her] <with sexual passion increased by the fulness of his desire>.⁴

May that Ambikā (Caṇḍī) protect you!

Notes. 1. See stanza 74 (note 5), where a similar spurning of Śiva is recorded. Can this possibly be a veiled allusion to the kick Bāna received from his wife (cf. Introd., p. 22)? 2. The commentary explains: 'Desirous to cling to [her] left foot, in order to propitiate and to injure [it].' Mahiṣa, of course, was the one who wished to injure the foot, for it was Caṇḍī's foot that was destined to cause his death; cf. stanza 10, note 6. 3. Lit. 'with anger more than superior to the full state of his desire,' and in the second rendering, 'with sexual desire more than superior, etc.'

76

bhadre bhrūcāpam etan namayasi nu vṛthā visphurannetra-
bāṇām

nā 'ham kelāu rahasye pratiyuvatikṛtakhyātidoṣah pinākī-
devī sotprāsam evam dhṛtamahiṣatanum dṛptam antahsako-
pam

devārim pātu yuṣmān atiparuṣapadā nighnatī bhadrakālī

'O my dear madam (Caṇḍī), vainly indeed dost thou bend [at me] that bow of thy brow, whose arrow is thy quivering glance;

I am not Pinākin (Śiva) making a mistake in [using] the name of a co-wife, while [engaged] in secret amorous play.'¹

While he was thus derisively speaking, proud and inwardly full of anger, and wearing the form of a buffalo,

The goddess Bhadrakālī (Caṇḍī) killed with her excessively hard foot [this] (Mahiṣa), Foe of the Gods.

May Bhadrakālī (Caṇḍī) protect you!

Notes. 1. Mahiṣa implies that Caṇḍī, when dealing with him, was not handling some little cause of misunderstanding in the domestic circle, as, for example, when her husband Śiva called her by the name of the co-wife. The commentary explains: 'I am not Śiva, making a blunder in a name.'

V.L. (a) *śamaya mama ruṣṭa visphuran-* or *śamayasi tu ruṣṭa.* (c) *mahiṣitavapuṣṭam dṛptam.*

77

anyonyāsaṅgagādhwavyatikaradalitabhraṣṭakāpālamālāṁ
svāṁ bhoḥ samtyajya śambhāu khurapuṭadalitaprollasaddhūli-
pāṇḍuh
bhadre kriḍābhimardī tava savidham aham kāmataḥ prāpta
iśo
'trāivāṁ sotprāsam avyāṁ mahiṣasurripum nighnatī pārvatī
vah

'I have abandoned to Śambhu (Śiva) his garland of skulls that fell, crushed by the close contact of [our] clinching one another,

And I am white with the eddying dust that is pulverized by the hollow of my hoof, [and thus look like the ascetic Śiva];

And, gracious lady (Caṇḍī), I have come into thy presence here <purposely> <to oppress [thee] for my amusement>,

[Like] Śiva, who, <because of his desire>, <hugs [thee] in amorous play>.¹

As (Mahiṣa), the buffalo[-shaped] Foe of the Gods, was thus derisively speaking, Pārvatī (Caṇḍī) killed him.

May Pārvatī (Caṇḍī) protect you!

Notes. 1. Mahiṣa claims to be Śiva—first, because he has crushed Śiva's necklace of skulls; secondly, because he is white with dust, like Śiva, who, as an ascetic, is smeared with dust and ashes; and in the third place, because he acts like Caṇḍī's lord, 'hugging [her] in amorous play,' though this phrase is applicable to Mahiṣa only in its other meaning, namely, 'oppressing [her] for [his] amusement.' There may also be another double rendering as follows: 'And, gracious lady (Caṇḍī), since [in the battle]

I < oppressed [thee] for my amusement >, I have been obtained by due rite
as thy « lord », « after [my] desire », and so in this case also am [like].
« Śiva », who, « because of [his] desire », < hugs [thee] in amorous play ».'

V.L. (a) and (b) -kāpālamālam svāngam vinyasya. (b) śambho. (c)
krodābhīmardī. (d) atra omitted.

78

jvālādhārākarālam dhvanitakṛtabhayam yam prabhettum na
śaktam

cakram viṣnor dṛḍhāśri prativihatarayam dāityamālavināśi
kṣuṇīnas tasyā 'sthisāro vibudharipupateḥ pādapātena yasyā
rudrāṇī pātu sā vah praśamitasakalopaplavā nirvighātam

The hard-edged discus of Viṣṇu, terrible as a stream of flame,
inspiring fear by its noise, annihilating hosts of demons,
Was not able to pierce that (Mahiṣa), and had its impetuous
onset warded off [by him];
But the [very] marrow of the bones of that (Mahiṣa), Leader of
the Foes of the Gods,
Was crushed with a blow of her foot by Rudrāṇī (Cāṇḍī), who
alleviates all distress.

May that Rudrāṇī (Cāṇḍī) unfailingly¹ protect you!

Notes. 1. Lit. ‘unhinderedly.’

V.L. (a) svanitakṛtabhayaṇ yatra kartum na śaktam. (b) The Kāvyā-
mālā text reads dṛḍhāśri, but I have changed to dṛḍhāśri, which is one of
the variants given in the footnotes, and which seems to be the preferred
spelling, according to the recognized lexicons, *PWB*, etc. (b) śrtivihata-
rayam dāityamālavilāvi. (c) vibudharipuvibhoh. (d) praśamitabhuva-
nopadravā.

79

gāḍhāvaṣṭambhapādaprabalabharanamatpūrvakāyordhvā-
bhāgam

dāityam saṃjātaśiksam janamahiṣam iva nyakkṛtāgryāṅga-
bhāgam

ārūḍhā śūlapāṇih kṛtavibudhabhayam hantukāmam sagarvam
deyād vaś cintitāni drutamahiṣavadhāvāptatusṭir bhavānī

Bhavānī (Caṇḍī), trident in hand, mounted on the Dāitya (Mahiṣa), who had filled the gods with fear, and was proud and eager to slay,

[But] who had the upper surface of the forepart of his body bending beneath the great weight of her firmly planted foot, And his head¹ brought low, like an ordinary buffalo that has been trained.²

[She then] obtained satisfaction by quickly despatching Mahiṣa. May Bhavānī (Caṇḍī) mow down³ your cares!

Notes. 1. Lit. 'chief part of the body.' 2. Lit. 'in whom learning has been produced.' The meaning seems to be that, as a trained buffalo will lie down and put his head on the ground at the command of his master and trainer, so Mahiṣa's head is brought to the ground by Caṇḍī, who lays him low after proving herself his master in the battle. 3. The form *deyāt* appears to be a precative from the root *do* or *dā*, which means 'divide' or 'mow'; cf. *Suryasatka*, stanza 36, where *dyatu*, also from the root *do* or *dā*, is used in the sense of 'mow down.'

V.L. (a) -*pādaprācūrābhāraṇamat-*. (b) *nijñātaśikṣam* or *nirjñātaśiṣyam* or *niryātasāram* or *nirjñātaśiṣṭam*; *prākṛtāgryāṅgabhāgam*. (c) *kṛtavibudharuṣam*.

80

brahmā yogāikatāno virahabhavabhayād dhūrjaṭih strīkṛtātmā
vakṣah śāurer viśālam pranayakṛtapadā padmavāsā 'dhiṣete
yuddhakṣmām evam ete vijahatu dhig imam yas tyajaty esa
śakro

drptam dāityendram evam sukhayatu samadā nighnatī pārvatī
vah

'Brahmā is intent on *yoga* meditation; (Śiva), with his burden of matted locks, has had [half of] himself made into a woman through fear of becoming separated¹;

And (Lakṣmī), whose dwelling is a lotus, reclines upon the broad breast of Śāuri (Viṣṇu), having gained a footing in his affection.

Let these abandon the battle-field in that way, [if they choose], but fie upon him, namely, Śakra (Indra) here, who deserts it!²

As (Mahiṣa), the proud Indra of the Dāityas, was uttering these words, Pārvatī (Caṇḍī), enraged, put him to death.
May Pārvatī (Caṇḍī) bring you welfare!

Notes. 1. A reference to Śiva in his *ardhanārīśa* form, half male and half female; cf. stanza 26, note 4, and *Sūryaśataka*, stanza 88, note 4. For the etymology of *dhūrjaṭi*, ‘possessing a burden of matted locks,’ cf. *Sūryaśataka*, stanza 71, note 4. 2. The thought seems to be that the other gods have duties, attractions or occupations elsewhere that may have called them from the battle, but Indra, the war-god, has no such excuse, since fighting is his principal business.

V.E. (a) *brahman*; *bhavavirahabhayād*; *svikṛtātmā*. (c) *dhig imān yat tyajaty esa śatruḥ* or *vidiśam drāk tyajatv esa śakrah*. (d) *dṛṣṭam dāityendram*.

81

evam mugdhe kilā "siḥ karakamalarucā mā muhuḥ keśapāśam
so 'nyastrīṇāṁ ratādāu kalahasamucito yaḥ priye doṣalabdhe
vāidagdhyād evam antaḥkaluṣitavacanāṁ duṣṭadevārināthām
devī vah pātu pārṣṇyā dṛḍhatanum asubhir mocayanti bhavānī

‘O lovely (Caṇḍī), pray do not thus repeatedly, with thy lovely lotus hand,¹ throw [at me] thy noose of hair—

That [noose it is] which is suitable for chastising thy beloved (Śiva), when he has incurred a fault [by indulgence] in love’s pleasures, and the like, with other women.’²

As the massive-bodied (Mahiṣa), Lord of the Vile Foes of the Gods, was cleverly making this utterly foul speech,
The goddess Bhavānī (Caṇḍī) deprived him of life with her heel.
May Bhavānī (Caṇḍī) protect you!

Notes. 1. Lit. ‘with the beauty of thy lotus hand.’ 2. Mahiṣa would say that the noose with which Caṇḍī was trying to entangle him was commonly used by her as a means of chastising Śiva on the occasions when he was guilty of infidelity.

V.L. (a) *karakamalatayā*. (b) *kopalabdhe*.

82

bālo 'dyā 'pi "śajanmā samaram udupabhr̥t pāṁsulilāvilāśī
nāgāsyah sātadantah svatanukaramadād vihvalah so 'pi śāntah

dhig yāsi kveti duṣṭam muditatanumudam dānavam sasphu-
roktaṁ

pāyād vah śailaputri mahiṣatanubhṛtam nighnatī vāmapārṣṇyā

' (Kārttikeya), the son of Īśa (Śiva), has become a child¹ again
today, as regards combat²; the Crescent-bearing (Śiva) is
devoting himself to playing with dust³;

The Elephant-faced (Ganeśa), of sharp tusk, exhausted by his
intoxication for his own slender trunk, is also subdued;

And where—out upon *thee!*—art thou going?⁴ As the wicked
Dānava (Mahiṣa), bearing the body of a buffalo, and de-
lighting in the horripilating of his body,⁵

Was saying these words in a vibrant tone, (Caṇḍī), the Daughter
of the Mountain, killed him with her left⁶ heel.

May (Caṇḍī), Daughter of the Mountain, protect you!

Notes. 1. A sarcastic reference by Mahiṣa to Kārttikeya's epithet *Kumāra*, which means 'child' or 'son.' For Kārttikeya's relationship to Śiva, see stanza 5, note 1, and stanza 28, note 2. 2. The commentary

glosses *samarām*, which I take to be an adverbial accusative, by *saṅgrāmaṁ prati*, 'in the matter of battle.' 3. The commentary glosses: 'Intent on sprinkling [himself] with ashes.' The meaning is that Śiva, having failed to overcome Mahiṣa in battle, has recourse to ascetic practices. 4.

Mahiṣa, after stating that Caṇḍī's husband, Śiva, and her two sons, Kārttikeya and Ganeśa (cf. stanza 5, note 1, and stanza 35, note 5), have given up the struggle and gone their respective ways, asks Caṇḍī where she intends to go after he has defeated her. The phrase *dhig yāsi kveti*, 'and where—out upon *thee!*—art thou going?' occurs also in stanza 34.

5. Lit. *muditatanumudam* means 'whose joy is a joyful body,' but the commentary glosses *mudita*, 'joyful,' by *romāñcita*, 'horripilated.' 6. For the 'left' foot, cf. stanza 10, note 6.

V.L. (a) *samarasurapatir bhasmalilāvilāśi*; -*lilābhīyogyaḥ*. (c) *kveti*
drṣṭam; *muditatanumudam*; *sasphuṭoktam*.

83

mūrdhnah śūlaṁ mamāitad viphalam abhimukham śamkarot-
khātaśūlaṁ

saṅgrāmād dūram etad dhṛtam ari harinā manmanah karşıtī
'va

garvād evam kṣipantam vibudhajanavibhūn dāityasenādhī-
nātham

śarvāṇī pātu yuṣmān padabharadalanāt prāṇato dūrayanti

'Useless is this trident (*śūla*) brandished¹ by Śamkara (Śiva)
• before my face, it [merely causes] an ache (*śūla*) in my
head;

And this discus, borne by Hari (Viṣṇu) far from the battle,²
draws,³ as it were, my sensibilities [after it].'⁴

As (Mahiṣa), the Overlord of the Army of the Dāityas, was thus
in his pride reviling the sovereigns of the race of the gods,
Śarvāṇī (Candī) removed him from life by crushing him with
the weight of her foot.

May Śarvāṇī (Candī) protect you!

Notes. 1. The word *utkhāta*, 'eradicated,' is here glossed by *prahārā-*
rtham uttambhitān, 'raised for the purpose of [delivering] a blow.' I
have rendered as 'brandished.' 2. According to the commentary, the
phrase *sāṅgrāmād dūram*, 'far from the battle,' is to be taken with *hariṇā*
dṛṣṭam, 'borne by Hari,' and not with *manmanāḥ karṣati*, 'draws my
mind.' 3. That is, draws one's thoughts (or, sensibilities) to it by *yoga*
meditation. 4. The punning meaning seems to be that the trident (*śūla*),
which Śiva had thrust into Mahiṣa's head, did not cause the latter any more
serious inconvenience than a headache (*śūla*), and the discus of Viṣṇu he
regarded not as a weapon for him to fear, but merely as an object of medita-
tion. For a similar pun on the meanings of the word *śūla*, cf. stanza
27, note 1.

V.L. (b) *dūram asmat sthitam ari.*

84

bhrāmyaddhāmāurvadāhakṣubhitajalacaravyastavīcīn sakam-
pān

kṛtvāivā "śu prasannān punar api jaladhīn mandarakṣobha-
bhājah

darpād āyāntam eva śrutiपुत्रापरुषम् nādam abhyudgirantam
kanyā 'dreh pātu yuṣmānī caranabharanatam pimṣatī dāitya-
nātham

When (Mahiṣa), Lord of the Dāityas, had indeed quickly caused
the clear¹ [waters of the] oceans to be again disturbed [as
if] by [Mount] Mandara²—

While they heaved and their waves were tossed about by the aquatic animals that were agitated by the submarine conflagration⁸ with its flickering blaze,
 He (Mahiṣa) approached [Caṇḍī] in his pride, giving voice to a bellow that pierced the hollow of her ear;
 But (Caṇḍī), Daughter of the Mountain, crushed him as he bowed beneath the weight of her foot.
 May (Caṇḍī), Daughter of the Mountain, protect you!

Notes. 1. The word *prasanna* means both 'clear' and 'calm,' but the commentary prefers the former sense, for it glosses *prasanna* by *nīrīmala*, 'spotless.' 2. That is, the disturbance caused by Mahiṣa when he plunged into the ocean equaled that which had formerly been made by Mount Mandara when used as a churning-stick (cf. *Sūryasātaka*, stanza 42, notes 3 and 14). 3. An allusion to the *āurva* fire; cf. *Sūryasātaka*, stanza 35, note 9.

V.L. (a) *bhrāmyadbhimorudehakṣubhitacalajala-*. (b) *kṛtvā drāg aprasannān*.

85

māinām indo 'bhināiśih śritapṛthuśikharām śringayugmasya
 pārvam
 yuddhakṣmāyām tanum svām ratimadavilasatstrīkaṭakṣa-
 kṣameyam
 bhāno kim vīkṣitena kṣitimahiṣatanāu tvam hi saṃnyastapādo
 darpād evam hasantam vyasum asuram umā kurvatī trāyatām
 vah

'O Indu (Moon), do not bring that body of thine, which [usually] clings to the broad mountain-summits, near my pair of horns

On the battlefield, [for] that [body of thine] can endure [only] women's sidelong glances¹ agleam with ardent passion for love's pleasures;

O Bhānu (Sun), what [canst thou do to *me*] with thy glance? Thou mayest, perhaps, cast thy rays upon the body of an ordinary buffalo,² [but not on *me*].'⁸

As the Demon (Mahiṣa) was thus mocking [the gods] in his pride, Umā (Caṇḍī) made him lifeless.

May Umā (Caṇḍī) protect you!

Notes. 1. Lit. 'is patient of women's sidelong glances, etc.' 2. Lit. 'buffalo of earth,' but the commentary glosses b; *prākṛtamahiṣa*, 'ordinary buffalo.' 3. The commentary explains: 'Thou possessest rays cast down upon an earthly, that is, ordinary, buffalo; I am not such a buffalo on whom thou desirest to make a casting down of thy rays.'

V.L. (a) *māinān mugdhe*; *śringayugmasya pātryam*.

86

saṅgrāmāt trastam etam tyaja nijamahiṣam lokajīveśa mṛtyo
sthātum śūlāgrabhūmāu gatabhayam ajayaṁ mattam etam
gṛhāna

dāitye pādena yasyāś chalamahiṣatanāu śāyite dīrghanidrām
bhāvotpattāu jayāivam hasati pitṛpatim sā 'mbikā vah punātu
'O Death (Yama), Lord of the Life of the World, abandon that
buffalo of thine own,¹ who was frightened from the battle,
And take this one [i. e. Mahiṣa], who is not afraid to stand² on
the ground [in front] of the spear-points,³ who is invincible
and furious in rut.'

In these words Jayā,⁴ in an outburst of feeling,⁵ mocked (Yama),
Lord of the Manes, as the Dāitya (Mahiṣa), in the guise of
the body of a buffalo,
Was caused to lie down⁶ in his long sleep by the foot of Ambikā
(Caṇḍī).

May that Ambikā (Caṇḍī) purify you!

Notes. 1. The buffalo was Yama's vehicle; cf. *Suryaśataka*, stanza 58, note 5. 2. The infinitive *sthātum* depends upon the compound *gatabhayam*, 'with fear—to stand—absent.' 3. That is, in the forefront of the battle, facing the enemy's spears. 4. Jayā was Caṇḍī's handmaid; cf. stanza 15, note 7. 5. I have rendered *bhāvotpattāu* by 'in an outburst of feeling,' though I am not at all sure that such is the proper translation for it. 6. In *śayite* we have a causative participle of the root *śi*.

V.L. (b) *śastrāgrabhūmāu*. (c) *prāpīte dīrghanidrām*. (d) *drḍag-durbhede jayāivam*; *hasitapitṛpatim*.

87

śrutvāitat karma bhāvād anibhṛtarabhasam sthāṇunā 'bhyetya
dūrāc
chliṣṭā bāhuprasāram śvasitabharacalattārakā dhūtahastā

dāitye gīrvāṇaśatrāu bhuvanasukhamuṣi preṣite pretakāṣṭhāṁ
gāurī vo 'vyān milatsu tridiviṣu tam alaṁ lajjayā vārayantī

After the Dāitya (Mahiṣa), Foe of the Gods, who destroyed the happiness of the world, had been despatched to the realm of the dead,

Gāurī (Caṇḍī), her hand trembling, and the pupil of her eye rolling because of her labored breathing,¹ was embraced with outstretched arms

By Sthāṇu (Śiva), who had heard of that deed, and who came from afar with unconcealed impetuosity because of his love; [But] before the assembled inhabitants of heaven she restrained him because of her extreme bashfulness.

May Gāurī (Caṇḍī) protect you!

Notes. 1. Lit. ‘weight of her breathing.’

V.L. (a) śrutvedykkarma; śambhunā "gatya dūrāc. (b) bāhūpasādam; uddhūtahastā. (c) dāitye saṃtāpitārāu; preṣite. (d) gāurī vo 'vyāt svarūpaṇi tridaśāpatipuro lajjayā dhārayantī.

88

bhadre sthāṇus tavā 'ṅghriḥ kṣatamahiṣaraṇavyājakaṇḍūtir
eṣa
trāilokyakṣemadātā bhuvanabhayaharāḥ śaṅkaro 'to haro 'pi
devānāṁ nāyike tvadguṇakṛtavacano 'to mahādeva eṣa
kelāv evam smarārir hasati ripuvadhe yām śivā pātu sā vah

‘O lovely lady (Caṇḍī), that foot of thine is [really] «Sthāṇu (Śiva)», for it is the *post* that destroyed Mahiṣa’s itch¹ which took the form of [love of] fighting²;

And since it bestows felicity upon the three worlds, it is therefore «Śaṅkara», *the Beneficent (Śiva)*; and since it destroyed the fear of the world, it is also «Hara», «the Destroying (Śiva)»;

And, O (Caṇḍī), Heroine of the Gods, it is obeyed because of thy greatness; therefore it is «Mahādeva», *the Great God (Śiva)*.’

In these words (Śiva), Foe of Smara (Kāma),⁸ playfully jested with Śivā (Caṇḍī) on [the subject of] the killing of the Foe (Mahiṣa).

May that Śivā (Caṇḍī) protect you!

Notes. 1. Cattle affected with the itch rub themselves on a post, and Mahiṣa, being a buffalo, belonged to the cattle family. For other puns involving the meaning of *sthānu*, cf. stanza 8, note 3. 2. Or perhaps 'pretended itch for battle'; this, however, does not seem to fit the sense required here; but see the compounds quoted in the lexicons: *vyājakheda*, 'pretended weariness,' and *vyājatapodhana*, 'pretended ascetic,' etc. 3. On Śiva's hostility to Kāma, cf. *Sūryaśataka*, stanza 55, note 9.

V.L. (a) *-kanḍūtir eva*. (b) *trāilokyakṣemadānāt*. (c) *devānām nāyakatvād guṇa-* or *devāir brahmādibhis tvadguṇa-*. (d) *smarārāu vadati ripuvadhe pārvatī vah punātu*.

89

khaḍgah kṛṣṇasya nūnam rahitagunagatir nandakākhyām
prayātah

śatror bhaṅgena vāmas tava muditasuro nandakas tv eṣa pādaḥ
bhāvād evam jayāyām nutikṛti nitarām samnidhāu devatānām
savṛidā bhadrakālī hataripur avatād vīkṣitā śambhunā vah

'The sword of Kṛṣṇa has attained the title of "Joy-bringer,"¹ although its conduct now [in the battle with Mahiṣa] was without [that] quality;

But that left² foot of thine [is really] the "Joy-bringer," since it brought joy to the gods by the destruction of their foe (Mahiṣa).'

While Jayā³ thus, in the presence of the gods, was, because of her affection,⁴ paying deep adoration [to Caṇḍī],

The modest Bhadrakālī (Caṇḍī), who had slain the Foe (Mahiṣa), was gazed on by Śambhu (Śiva).

May Bhadrakālī (Caṇḍī) protect you!

Notes. 1. In *Mahābhārata*, 5. 131. 10, the *nandaka*, 'Joy-bringer,' is mentioned among the weapons of Kṛṣṇa. 2. For the 'left' foot, see stanza 10, note 6. 3. On Jayā, see stanza 15, note 7. 4. The word *bhāvāt* is glossed by *bhaktivīśeṣāt*, 'a kind of devotion'; I have rendered by 'affection.'

V.L. (c) *bhāvād evam gatānām*.

90

ekenāivodgamena pravilayam asuram prāpayāmī 'ti pādo
yasyāḥ kāntyā nakhānām hasati suraripum hantum udyān
sagarvam

viṣṇos triḥ pādāpadmam baliniyamavidhāv uddhṛtam kājata-
vena

kṣipram sā vo ripūnām vitaratu vipadam pārvatī kṣuṇṇaśatrūḥ

'With only one raising [of myself] I will cause the Demon
(Mahiṣa) to attain utter dissolution.' In these words,

The foot of Pārvatī (Caṇḍī), with [all] the splendor of its nails,
as it rose proudly¹ to slay (Mahiṣa), Foe of the Gods,

Mocked the lotus foot of Viṣṇu, which was three times raised in
bringing about through a ruse the suppression of Bali.²

[This was] that Pārvatī (Caṇḍī), who crushed the Enemy
(Mahiṣa).

May Pārvatī (Caṇḍī) quickly effect the ruin of your foes!

Notes. 1. Or, *sagarvam* may be taken as an adjective with *suraripum*
—'proud Foe of the Gods.' 2. For the story of Viṣṇu's 'three steps,'
and of how he overcame the demon Bali by deception, cf. *Suryasataka*,
stanza 7, note 4.

V.L. (a) *udgatena pravijayam aparam*. (b) *nakhānām saha vibudhari-
pum* or *nakhānām hasatasuraripum*. (c) *udgataṁ kāitavena*. (d) *kṣip-
tam sā vo*.

91

khaḍgam khaṭvāṅgayuktam yuvatir api vibho te śarīrārdhalinā
hāsyam prāg eva labdhām surajanasamitā duṣkṛtena tvayāi-
vam

jātā bhūyo 'pi lajjā raṇata iyam alam hāsyatā śūlabhartar
darpād evam hasantaṁ bhavam asuram umā nighnatī trāya-
tām vah

'O Trident-bearing (Śiva), thy sword is combined with a skull-
topped club; and, O All-pervading (Śiva), a young woman
is united with one half of thy body¹;

Formerly indeed, in the assembly of the gods, ridicule was en-
countered by thee who hadst thus done wrong,²

And now again shame³ has arisen [for thee] from the battle.
This is cause enough for ridicule.'

As the Demon (Mahiṣa) was thus in his pride mocking Bhava
(Śiva), Umā (Caṇḍī) put him to death.

May Umā (Caṇḍī) protect you!

Notes. 1. For the *ardhanārīśa* manifestation of Śiva, see above, stanza 26, note 4, and *Suryasataka*, stanza 88, note 4. 2. The reason for the ridicule is not clear to me, though it seems to be connected in some way with the *ardhanārīśa* form of Śiva; cf. note 1. 3. According to the commentary, the shame was due to Śiva's having run away from the battle.

V.L. (a) *gaṅgā māulū vilagnā yuvatir iti or khaṭvāṅgarū khadgayuktam yuvatir' api.* (b) *prāg eva lagnam.* (c) *yātā bhayo 'pi.* (d) *haram asuram umā.*

92

sthānāu kaṇḍūvinodo nudati dinakṛtas tejasā tāpitam no
toyasthāne na cā "ptam sukham adhikataram gāhanenā 'ṅga-
jātam
śūnyāyām yuddhabhūmāu vadati hi dhig idam māhiṣam rūpam
evam
rudrānyā "ropito vah sukhayatu mahiṣe prāṇahṛt pādapadmah

' There is no¹ removal of my itch on a <rubbing-post> by <Śthānu's
(Śiva's)> removing [it], and my limbs are not warmed² by
the splendor of (Sūrya), Maker of Day,

Nor is excessive pleasure gained by plunging into the abode of
Water (Varuṇa).³ Out upon this buffalo form [of mine] !'

As Mahiṣa was saying these words upon the deserted⁴ battlefield,
The lotus foot of Rudrāṇī (Caṇḍī) was placed [on him] and
took away [his] life.

May that lotus foot of Rudrāṇī (Caṇḍī) prosper you !

Notes. 1. The commentator, apparently reading *naḥ* for *no* in his text, takes the first *pāda* to mean that the itch is removed on Śthānu, and the limbs are warmed by Sūrya. Regarding *sthānu*, the commentary says: 'If a removal of the itch is made on *sthānu*, i.e. Śiva and a rubbing-post, then he (?) removes it, for this *sthānu* (Immovable One) is not motionless (*sthira*). ' For similar puns on the term *sthānu*, cf. stanza 8, note 3. 2. Mahiṣa's limbs can get no heat, because Sūrya, the Sun, has run away. 3. Varuṇa (Water personified) having fled, Mahiṣa can find no refresh-

ing pool in which to take a plunge or wallow. 4. Deserted, because the gods had fled, leaving Mahiṣa alone in possession of the field.

V.L. (a) *kaṇḍūvinodāt*; *tāpitam naḥ* or *tāpitam vah*. (c) The Kāvya-mālā text has *rūpam ekaṁ*. I have adopted the variant *rūpam evam*.

93

piṁśaṁ chālendrakalpaṁ mahiṣam atigurur bhagnagīrvāṇa-
garvam

śambhor jāto laghiyāñ chramarahitavapur dūram abhyūhya-
pātah

vāmo devāripṛṣṭhe kanakagirisadām kṣemakāro 'nghripādmo
yasyā durvāra evam vividhaguṇagatih sā 'vatād ambikā vah

The irresistible <left>¹ lotuś foot of Ambikā (Caṇḍī), a bestower of happiness to those dwelling on the Golden Mount (Meru),²

<Inimical> to the back of (Mahiṣa), Foe of the Gods, has a gait possessing manifold excellent qualities,³ as follows:

Although excessively heavy when crushing Mahiṣa, who resembled [in size] (Himālaya), Indra of Mountains, and who had humbled the pride of the gods,

It became nimbler than Śambhu (Śiva), with a form freed from weariness, and with a kick that was to be apprehended afar off.⁴

May that Ambikā (Caṇḍī) protect you!

Notes. 1. On the ‘left’ foot, cf. stanza 10, note 6. 2. Those who dwell on the ‘Golden Mountain’ are the gods. For Meru’s composition of gold and precious stones, cf. *Suryaśataka*, stanza 1, note 4. 3. Lit. ‘possessing a gait of manifold excellences.’ 4. Lit. ‘whose descent is to be inferred far off.’ On *dūram abhyūhya-* the commentary says: ‘For he who is heavy gets tired, and does not go far; but this [foot of Caṇḍī] has its form free from weariness, and alights at a distance.’

V.L. (a) *śīrṇagīrvāṇagarvam* or *śīrṇagīrvāṇagarvah*. (b) *śambhor yāto garīyāñ*; -*vapur nyasta utpātya kopāt*. (c) and (d) *kṣemakāro hi yasyāḥ pādo 'tulyaprabhāvah*.

94

mārgam śītāṁśubhājām sarabhasam alaghum hantum udyan
surārim

neutrāir udvṛttatārāih̄ sacakitam amarāir unmukhāir vīkṣya-
mānāḥ

yasyā vāmo mahiyān muditasuramanāḥ prāṇahṛt pādapadmaḥ
prāptas tanmūrdhasimāṁ sukhayatu bhavataḥ sā bhavānī
hatāriḥ

Impetuously mounting the pathway of (the stars) who are de-
voted to the Cold-rayed (Moon), in order to slay the bulky
(Mahiṣa), Foe of the Gods,¹

And being gazed upon in awe by upward-looking immortals with
eyes whose pupils were dilated,

The very mighty left² lotus foot of Bhavānī (Caṇḍī)—a foot
that rejoiced the hearts of the gods³—

After taking away the life [of that foe], rested on the edge of his
head.⁴

May that Bhavānī (Caṇḍī), who slew her foe (Mahiṣa), prosper
you!

Notes. 1. The meaning of the bombastic image is that when Caṇḍī raised her foot to bring it down upon Mahiṣa, it mounted the sky, which is the pathway of the stars. The length of Caṇḍī's stride did not, of course, conform to mortal standards. 2. On the 'left' foot, cf. stanza 10, note 6. 3. The commentary regards the epithet *muditasuramanāḥ* as modifying *bhavānī*; it would render as 'Bhavānī, who rejoiced the hearts of the gods.' 4. Lit. 'attained to the edge of his head.'

V.L. (b) *asurāir unmukhāir*.

95

mūrdhany āpātabhagne miśamahiṣatanuh̄ sannaniḥśabdakan-
thaḥ

śonābjātāmrakāntipratataghanabṛhanmaṇḍale pādapadme
yasyā lebhe surārir madhurasanibṛhtadvādaśārdhāṅghrililāṁ
śarvānī pātu sā vas tribhuvanabhayahṛt svargibhiḥ stūyamānā

(Mahiṣa), Foe of the Gods, disguised under the body of a
buffalo, his throat bent over and voiceless, his head crushed
by a kick,¹

Assumed, [as he lay] on Śarvānī's (Caṇḍī's) lotus foot, which
diffused a large thick circle of reddish² splendor, [like]³ a
red lotus,⁴

The semblance of a <motionless> six-footed⁵ (bee), <covered with> honey-juice.

May that Śarvāṇī (Caṇḍī), who took away the fear of the world,
and who is praised by the possessors of heaven—

May she, Śarvāṇī (Caṇḍī), protect you!

Notes. 1. The lexicons do not give ‘kick’ as a meaning for *āpāta*, ‘a falling,’ but the gloss is *prahāra*, ‘a blow.’ 2. Caṇḍī’s foot was red with Māhiṣa’s blood; cf. stanzas 2, 12 and 37. 3. The commentary supplies ‘like.’ 4. The commentary would take the long compound in the second *pāda* as a *dvandva*, the first member ending at -*kānti-*. 5. Lit. ‘whose feet are half of twelve’; the commentary glosses by *śatpada* and *jharamara*, which both mean ‘bee.’

V.L. (a) *suramahiṣatanuh* or *miṣatanumahiṣah*. (b) -*kāntih pratata-*; -*lasanmaṇḍale*. (c) *madhūpasunibṛta-*. (d) *pātu sarvatribhuvana-*.

96

pādotkṣepād vrajadbhir nakhakiraṇaśatāir bhūṣitaś candra-
gaurāir
mūrdhāgre cā ”patadbhiś caraṇatalagataīr amśubhiḥ śoṇaśo-
bhāḥ

samnyastālinaratnapraviracitakarāś carcitah kṣiptakāyāir
yasyā devāḥ prañito havir iva mahiṣah sā ’vatād ambikā vah

Mahiṣa, who is brought as an oblation to¹ Ambikā (Caṇḍī) by
the gods with prostrated bodies,²

Is adorned by hundreds of rays, moon-white, [that emanate]
from their [toe-]nails, [and that are] set in motion by the
raising of their feet,³

And he has a red⁴ luster because of the rays that proceed from
the surface of their feet, and fall on the top of his head,⁵

And is covered with the rays produced by the jewels that are
set in, and attached to [their diadems].⁶

May that Ambikā (Caṇḍī) protect you!

Notes. 1. I have taken the genitive *yasyāḥ* (fourth *pāda*) as an objective genitive employed with the force of a dative construction. This view is perhaps strengthened by the fact that *prañito* is glossed by *upanītah*, ‘brought to.’ 2. Lit. ‘whose bodies are thrown,’ but the commentary glosses by *dandavat prañamadbhir*, ‘prostrated like a staff,’ i.e. prone in

a straight line; cf. Monier-Williams, *Skt.-Engl. Dict.* s.v. *dandavat* with *praṇam-*. 3. The rays from the nails are set flashing as the feet are moved in walking. 4. Red, because the feet of the gods are presumably stained with lac-dye. 5. It will be noticed that Mahiṣa is flooded with both white and red rays, and therefore the more resembles an oblation, since the latter, if of meat, is also white and red (fat and lean?). This, at any rate, appears to be the idea of the commentator, who says: 'For he who brings an oblation to a divinity is prostrated like a staff. In such a case, the oblation is a lump of flesh, and that [flesh] is white and red.' 6. The commentary supplies *devamukuteṣu*, 'in the diadems of the gods.'

V.L. (b) *anśubhiḥ padmaśonah*.

97

kvā 'yam tiksṇogradhārāśataniśitavapur vajrarūpah surāriḥ pādaś cā 'yam sarojadyutir anatigurur yoṣitah kveti devyāḥ dhyāyam dhyāyam stuto yaḥ suraripumathane vismayābaddha-cittāḥ
pārvatyāḥ so 'vatād vas tribhuvanagurubhiḥ sādaram vandyamānah

'Where is this (Mahiṣa), Foe of the Gods, in the form of a thunderbolt,¹ [and] with his body sharpened by hundreds of keen cruel edges?²

And where is that foot of the young woman Devī (Cāṇḍī), not very heavy, and possessing the beauty of the lotus?³

In these words the [foot] of Pārvatī (Cāṇḍī) was praised with repeated meditation,⁴ and was respectfully saluted by the sages of the three worlds,

Whose minds were seized with amazement⁵ at the destruction of (Mahiṣa), Foe of the Gods.

May that foot of Pārvatī (Cāṇḍī) protect you!

Notes. 1. The Purāṇas, so far as I have been able to find, do not state that Mahiṣa turned himself into a thunderbolt. 2. Or, we may take *tiksṇogra* . . . *rūpah* as one compound, and render 'in the form of a thunderbolt whose body, etc.' The commentary, however, takes *vajrarūpah* as a separate adjective compound, and I have followed the commentary. 3. The idea of the two interrogative 'where' clauses seems to be to contrast the relative positions of the mighty demon and the weak woman before and after the battle. 4. According to Monier-Williams, *Skt.-Engl. Dict.* s.v. *dhyāyat*, the adverb *dhyāyam*, repeated, has the force of a gerund; the

commentary glosses by *dhyātvā dhyātvā*; cf. Whitney, *Skt. Grammar*, 995,
c. 5. Lit. 'with minds bound by amazement.'

V.L. (b) *amaraguror yoṣitah*. (c) *dhyātvā dhyātvā stuto*. (d) *sā
'vatāt; sādaram vikṣyamāṇah or sādaram vandītāyah.*

98

vajritvām vajrapāṇer dititanayabhidaś cakriṇāś cakrakṛtyām
śūlitvām śūlabhartuḥ surakaṭakavibhoḥ śaktitā ṣaṇmukhasya
yasyāḥ pādena sarvām kṛtam amararipor bādhayātitat surāṇām
rudrāṇī pātu sā vo danuviphalayudhām svargiṇām kṣemakārī

The wielding of the thunderbolt belongs to Indra¹; the employment of the discus pertains to Cakrin (Viṣṇu), who clave (Hiranyakaśipu),² the son of Diti;

The use of the trident³ belongs to (Śiva), the Trident-bearer, and the handling of the spear⁴ to the Six-faced (Kārttikeya),⁵ Lord of the Army of the Gods;

[But] all this, because of the outrage upon the gods by (Mahiṣa), Foe of the Immortals, was performed

By the foot of Rudrāṇī (Caṇḍī), bringer of happiness to the possessors of heaven who had struggled in vain against [the sons of] Danu.⁶

May that Rudrāṇī (Caṇḍī) protect you!

Notes. 1. Lit. 'thunderbolt-possession is of the thunderbolt-handed one.' 2. On the slaying of Hiranyakaśipu, see stanza 11, note 1. 3. Lit. 'tridentness.' 4. Lit. 'spearness.' 5. For Kārttikeya and his six faces, see stanza 5, note 1, stanza 28, note 2, and *Suryaśataka*, stanza 25, notes 1, 4, 8 and 10. 6. The Dānavas, sons of Danu, were the demons of whom Mahiṣa was chief. The commentary, in its gloss *danujeṣu*, supplies the word 'sons.'

V.L. (a) *ditidanujabhidah*. (b) *surasamitivibhoḥ*. (c) *pādena sarvām
dititanayabhṛtaḥ*.

99

paṅgur netā harinām asamahariyutah syandanaś cāikacakro
bhānoḥ sāmagryapetah kṛta iti vidhinā tyaktavāirah pataṅge
darpād bhrāmyan rāṇakṣmām pratibhaṭasamarāśleśalubdhah
surārir

yasyāḥ pādena nītah pitṛpatisadanām sā 'vatād ambikā vah

'The driver of the fallow steeds of Bhānu (Sūrya) is crippled,¹
and his chariot is supplied with [an] uneven [number of]
horses, and has [but] one wheel²;
He is³ [therefore] lacking in equipment.' Thinking thus,
(Mahiṣa), Foe of the Gods, abandoned his hostility towards
Pataṅga (Sūrya), in accordance with prescribed rule⁴;
[But] as he was disdainfully stalking⁵ over the battlefield, long-
ing for the contact in battle with an adversary,
He was brought to the abode of (Yama),⁶ Lord of the Manes,
by the foot of Ambikā (Caṇḍī).
May that Ambikā (Caṇḍī) protect you!

Notes. 1. Aruṇa, the driver of Sūrya's car, was thighless; cf. *Sūryasatka*, stanza 8, note 1. 2. For references to the seven horses, and to the one-wheeled chariot of Sūrya, cf. *Sūryasatka*, stanza 8, note 2. 3. Lit. 'is made.' 4. The meaning is that no unfair advantage must be taken of a foe. The rules prescribing the proper etiquette to be observed in the treatment of one's enemies are laid down in *Manu*; see especially *Manu*, 7. 91–93. The commentary on our text, however, takes *vidhinā* as belonging to Mahiṣa's words, and explains: 'Thus the chariot of Bhānu by fate is made devoid of equipment.' 5. Lit. 'wandering because of pride.' 6. That is, he was killed.

100

yuktam tāvad gajānām pratidiśam ayanām yuddhabhūmer
digīśām
hiyetā "śāgajatvām subhaṭaraṇakṛtām karmanā dāruṇena
yady eṣa sthāṇusamjñō bhayacakitadrīśā naśyatī 'ty adbhitam
tad
darpād evam hasantām suraripum avatān nighnatī pārvatī vah

'Withdrawal¹ from the battlefield to their respective quarters is,
on the part of the elephants, guardians of the quarters,
[quite] proper, forsooth,
[For]² the office of elephant[-guardian] of the quarters would
come to an end by the dismal fate³ [incurred by these ele-
phants] through engaging in battle with mighty warriors;
[But] that this (Śiva), who is named the 'Post' (Sthāṇu), should
. run away, his eye trembling with fear,⁴—that is a marvel.'

As in these words (Mahiṣa), Foe of the Gods, was scornfully deriding [Śiva], Pārvatī (Caṇḍī) put him to death.

May Pārvatī (Caṇḍī) protect you!

Notes. 1. The meaning of this stanza seems to be as follows: The elephant-guardians (cf. stanza 50, note 3, and *Sūryaśataka*, stanza 18, note 10) of the quarters have a good excuse for running away from the battle, for if they were killed, there would be none to take their places as guardians, but Śiva (Sthāṇu) has no excuse, for he is a post (*sthāṇu*), and that a post should run is marvelous. For other puns involving the term *sthāṇu*, see stanza 8, note 3. 2. The commentary supplies *yataḥ*, ‘since,’ ‘for.’ 3. Lit. *karmaṇā dāruṇena* means ‘terrible deed,’ but the gloss is *maraṇa*, ‘act of dying.’ 4. The compound *bhayacakitadṛśā* is apparently an instrumental of qualification; cf. *Sūryaśataka*, stanza 6, note 7, and stanza 48, note 4. The commentary supplies *upalakṣita*, ‘characterized by an eye, etc.’

V.L. (a) *pratidiśagamanam*. (b) *subhaṭaraṇayudhāṁ*. (c) *yā cāiṣāṁ sthāṇusamjñā bhayacakitadṛśāṁ*.

101

sraṣṭāṅgah sannaceṣṭo bhayahatavacanah sannadordandaśā-
khaḥ

sthāṇur drṣṭvā yam ājāu kṣaṇam iha saruṣam sthāṇur evopa-
jātah

tasya dhvamsat surarer mahiṣitavapuso labdhamānāvakāśah
pārvatyā vāmapādah śamayatu duritam dāruṇam vah sadāiva

Sthāṇu (Śiva), upon catching sight, for an instant, there in the battle, of the enraged (Mahiṣa), became actually a post (*sthāṇu*),¹

[For he grew] limp of limb, languid in effort, with his [power of] speech destroyed by fear, and the staff-like limb of his arm enfeebled.

[Then] the left foot of Pārvatī (Caṇḍī) seized the opportunity for fame by destroying that (Mahiṣa), Foe of the Gods, whose body had been changed into that of a buffalo.

May this left² foot of Pārvatī (Caṇḍī) verily always alleviate your dire distress!

Notes. 1. Śiva, as Sthāṇu, ‘the one able to stand motionless,’ became *sthāṇu*, ‘the one deprived of the power of motion,’ being paralyzed by fear.

For similar puns involving the two meanings of *sthānu*, cf. stanza 8, note 3. 2. On the 'left' foot, cf. stanza 10, note 6.

V.L. (a) *yam drṣṭvā srastaceṣṭah*. (b) *sthānur dāityam tam ajāu* or *sthānur dāityam yam ajāu* or *sthānur drṣṭvā surārim; kṣaṇam iva sabha-*
yaṁ. (d) *śamayatu bhavatām dhvāntam antarhitārkaḥ*.

102

kunte dantāir niruddhe dhanuṣi vimukhitajye viṣānena mūlāl
lāṅgūlena prakoṣṭhe valayini patite tatkrpāne svapāneḥ
śule lolāṅghripātāir lalitakaratalāt pracyute dūram urvyām
sarvāṅgiṇam lulāyam jayati caranataś caṇḍikā cūrṇayantī

Caṇḍikā¹ (Caṇḍī), when her spear was held fast by [Mahiṣa's] teeth, when her bow had its string utterly loosened² by his horn,

When her forearm was encircled by his tail, and her sword had fallen from her hand,

When her trident, by reason of the swinging blows of his feet,³ had fallen from her gentle hand to a distance on the ground, Crushed with her foot the buffalo (Mahiṣa), who was covering her whole body.⁴

Glory to Caṇḍikā (Caṇḍī) !

[In this stanza the usual benediction is omitted.]⁵

Notes. 1. Text and translation of this stanza are given by Bühler in *Indian Antiquary*, vol. 1, p. 113. 2. Lit. *vimukhita* means 'averted,' 'turned backward.' Bühler translates (cf. note 1) as 'his horn had entirely unstrung the bow.' 3. Bühler (cf. note 1) renders as 'spasmodic blows of his feet.' 4. The meaning 'covering, or thrilling, the whole body' is that given by Monier-Williams, *Skt.-Engl. Dict.* s.v. *sarvāṅgiṇa*, and this seems to be in accord with the scene that is pictured here, where the bodies and weapons of the two combatants are described as being all tangled up and interlocked in the struggle, which was a virtual wrestling-match. Bühler (cf. note 1) renders as 'crushed all the limbs of the buffalo'; Dr. Louis H. Gray suggests to me, 'crushed the buffalo affected in every limb by her foot'; and Professor Jackson is inclined to translate as 'crushed with her foot the buffalo, every limb of whose body [had been thrilled by her touch],' with which he compares *Vikramorvaśi* (ed. G. B. Vaidya, Bombay, 1894), 5. 9, *icchāmi cānam adayam parirabdhum aṅgāih*, 'and I desire to embrace him ardently with [my] limbs.' 5. For the omission of the benediction, cf. stanza 3, note 5.

V.L. (a) *K viṣānena śalāl*. (b) Bühler's manuscript, which he does not follow, reads *valayite tatkrpānasya pāneḥ*. (c) *B lolāṅghrigatair*.

ADDENDA

Page 23

Another account of how Mayūra became afflicted with leprosy as the result of his daughter's curse is given by Rāmacandrakavi in his commentary on the *Suryasataka*. A portion of the text of this commentary is printed in the *Descriptive Catalogue of the Skt. MSS in the Government Oriental Manuscripts Library, Madras*, vol. 19, p. 7622, no. 11318, Madras, 1915. The account of the incident is as follows:—

atra khalu desāntarāc cirasamayāgatena svasutām ajānatā tatrabhavatā
mayūranāmnā kavinā snānārtham āgatā sā
enīdṛṣāḥ pāṇipuṭe niruddhā veṇir vireje śayanotthitāyāḥ
sarojakośād iva nissaranī śrenī ghanibhūya madhuvratānām
ity anena varṇitā | tataḥ sā 'pi ruṣā pitaram ajānatī kruddhā satī janmān-
tarādhigatakarmavipākam enām kuṣṭhī bhaveti śāśāpa | tataḥ śvetakuṣṭh-
āngah so 'pi—
hutāśanād bhūtim icchej jñānam icchen maheśvarāt
ārogyaṁ bhāskarād icchen mokṣam icchej janārdanāt
iti smṛteḥ sadyāḥ śvetarakṣataye tālavṛksāgrabaddhaśatarāṇjumayaśikyo-
pari sthitvā pratiślokam ekāikaraṇjukṛntanena śribhagavantam sūryam
ebhir jambhetyādistavāih stutvā śvetakuṣṭhād vimukta iti jānaśrutih

Then indeed she, having come for the purpose of ceremonial ablution, was described in the following [verse] by his Honor the poet, Mayūra by name, who did not recognize his own daughter, [since] he had come, after a long time, from a foreign country:—

Her braid, held fast in the hollow of the hand of [this] deer-eyed [maiden]
who has risen from her bed,

Appears like a dense swarm of bees issuing from the calyx of a lotus.

Then she, being angry, and not recognizing her father because of her rage, cursed that [father] (who thus reached the result of his actions in a previous existence), saying: "Become a leper." Then he, his body [afflicted] with white leprosy, also said, quoting from sacred lore:—
One should desire prosperity from Agni, one should desire knowledge from Siva,

One should request of Sūrya freedom from disease, and from Viṣṇu one should ask emancipation.

[Then] at once, for the removal of his unpropitious [affliction], he placed himself in a swing made of a hundred ropes and attached to the

top of a palm tree, and having praised the most blessed Sūrya with those [verses of] praise beginning *jambha-* [i.e., the *Suryaśataka*], cutting the ropes one at a time, one at each verse, he became freed from the white leprosy—so says popular tradition.

Page 60

I have stated (p. 60) that seemingly the *Mayūrāṣṭaka* exists in but a single manuscript, the one at Tübingen University. There is, perhaps, another in the State collection of manuscripts at Bikaner. See the *Report of a Second Tour in Search of Skt. MSS, made in Rājputāna and Central India in 1904–5 and 1905–6* (by S. R. Bhandarkar, Bombay, 1907), p. 50, where a *mayūrāṣṭaka* is listed. This, however, may be an *aṣṭaka* on a peacock (*mayūra*), for it is included in a series of *aṣṭakas* dealing with animals, birds, etc., as for example, *hamsāṣṭaka*, *gajāṣṭaka*, and so on.

Page 63, note 5

The *Descriptive Catalogue of the Skt. MSS in the Government Oriental Manuscripts Library, Madras*, does not list, in its vol. 3 (Madras, 1906), which includes manuscripts of grammatical and lexicographical works, any *Śabdalingārthacandrikā* by Mayūra.

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The division of the subject-matter of the *Sūryaśataka* is indicated also in three manuscripts in the Government collection at Madras; see the *Descriptive Catalogue* (as noted in Addendum to p. 23, above), nos. 11316, 11317, and 11318. In two cases (nos. 11316 and 11317), the division is indicated in an extra stanza, in *sragdhara* meter, added to the text of the poem. In the other case (no. 11318), the commentator Rāmacandrakavi gives the division in two *ślokas* composed by himself. The stanzas are as follows:—

catvārimśat̄ prabhāyās tribhir̄ adhikam̄ ato vājinām̄ ṣaṭkam̄ uktām̄
paścān̄ netur̄ dviṣaṭkam̄ punar̄ api ca daśa syandane cātvam̄ uktāḥ
bhāyo 'ṣṭāu maṇḍalasya stutir̄ api ca raver̄ vimśatiḥ śrimayūrād̄
• itthām̄ jātām̄ pañched̄ yaḥ ṣatakam̄ anudinām̄ sūryasādyujyam̄ eti

Forty and three [stanzas are uttered about] the splendor; a sextet [of stanzas] is uttered [about] the horses;

Then a double sextet [of stanzas is uttered about] the driver; and furthermore ten [stanzas] are uttered in [describing] the chariot;

Besides, eight [stanzas constitute] the praise of the disk, and twenty [the praise] of Ravi.

Whoever shall daily recite this *Satāka*, thus produced by the celebrated Mayūra, attains absorption in Sūrya.

nandābjāir (19) *varṇīto rāśmir dviśūryāir* (24) *varṇītaṁ mahaḥ rasāir* (6) *aśvāḥ stutāḥ padyāḥ sūryāir* (12) *aruna īditaḥ rudrāir* (11) *atha rathāḥ stutvā maṇḍalam vasubhiḥ* (8) *stutam svanetrāir* (20) *varṇītaḥ sūryaṁ (-yah)* *stutvā mukto mahāgadāt*

The splendor [of Sūrya] is described in stanzas [that equal in number the 19] lotuses of Nanda; the brightness [of Sūrya] is described in stanzas [that equal in number] twice the [12] suns;

The horse is praised in stanzas [equaling in number the 6] *rasas*; Aruṇa is praised in verses [that equal in number the 12] suns;

Then he praises the chariot in stanzas [that equal in number the 11] Rudras; and the disk is praised in [stanzas that equal in number the 8] Vasus;

Sūrya is described in stanzas [that equal in number] his own [20] eyes. And having praised [Sūrya, Mayūra] became free from his great disease.

Page 98

Stanzas 1, 40, and 56 of the *Sūryaśatāka* are also cited in Halāyudha's commentary on Piṅgala's *Chandahśāstra*, to illustrate certain types of caesural pauses. See A. Weber, *Ueber die Metrik der Inder*, in *Indische Studien*, vol. 8, p. 459–466, Berlin, 1863; cf. the Kāvyamālā edition of Piṅgala's *Chandahśāstra*, by Kedāranātha and Pañashikar, p. 76–80, Bombay, 1908.

Pages 101–102

The *Descriptive Catalogue of the Skt. MSS at Madras* (see above, Addendum to p. 23), vol. 19, lists five manuscripts of the *Sūryaśatāka* (nos. 11314–11318). It is highly probable that these five include the manuscripts mentioned in Taylor's *Catalogue Raisonné* and in the *Alphabetical Index of MSS in the Government Oriental Manuscripts Library, Madras*.

The *Triennial Catalogue of Manuscripts, 1910–11 to 1912–13*, *Government Oriental Manuscripts Library, Madras*, vol. 1, part

1, Sanskrit, A, p. 226, no. 139(b), Madras, 1913, lists an incomplete manuscript of the *Sūryaśataka* with anonymous commentary.

Page 102

The *Descriptive Catalogue of the Skt. MSS at Madras* (see Addendum preceding), vol. 19, no. 11320, lists Gopinātha's commentary on the *Sūryaśataka*, and states that it accompanies manuscript 11314 of the text.

Page 103

The *Descriptive Catalogue of the Skt. MSS at Madras* (see Addendum to p. 23), vol. 19, lists four commentaries on the *Sūryaśataka* (nos. 11317, 11318, 11320, 11321). Of these four, two are anonymous, one is by Rāmacandrakavi, and the fourth by Gopinātha. The last named is doubtless the same manuscript as that recorded by Taylor.

Pages 106-107

The *Sūryaśataka* of Liṅgakavi, listed by Taylor, is also listed by the *Descriptive Catalogue of the Skt. MSS at Madras* (see Addendum to p. 23), vol. 19, no. 11319. According to the editors of this catalogue, Liṅgakavi's work is apparently an imitation of Mayūra's *Sūryaśataka*, and is accompanied by a commentary composed by the author of the text.

Page 140, note 1

For further discussion of Kārttikeya (Skanda), see E. Washburn Hopkins, *Epic Mythology*, in Bühler's *Grundriss der Indo-Arischen Philologie*, p. 227-231, Strassburg, 1915.

Page 151, note 2

For the Gandharvas, see Hopkins, *Epic Mythology*, pages 152-158.

Page 166, note 2

For the Kimnaras, see Hopkins, *Epic Mythology*, pages 158-159.

Page 246

It should be noted that stanzas 58 and 59 of the *Suryaśataka* contain a speaking character, but there is no dialogue.

Pages 262-263

Stanzas 2, 12, 20, and 23 of the *Caṇḍīśataka* are cited in Halā-yudha's commentary on Piṅgala's *Chandahśāstra*, to illustrate certain types of caesural pauses. See the references cited under the Addendum to page 98.

Page 263

The *Triennial Catalogue*. (see Addendum to pages 101-102), vol. 1, part 1, p. 136-138, no. 87, lists a manuscript containing, probably, some 70 stanzas of the *Caṇḍīśataka* and ending with stanza 73. It is entitled *Caṇḍikāṣaptati* and is accompanied by the commentary of Vidyāpūrṇamunīndra.

Probably Oppert's two manuscripts having the title of *Caṇḍikāṣaptati*, but without the author's name (*Cat. Cat.* vol. 1, p. 176), are manuscripts of the *Caṇḍīśataka* in this shorter form.

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